OLUME 48

A 235

Decorative Art

THE STUDIO YEAR BOOK OF FURNISHING & DECORATION

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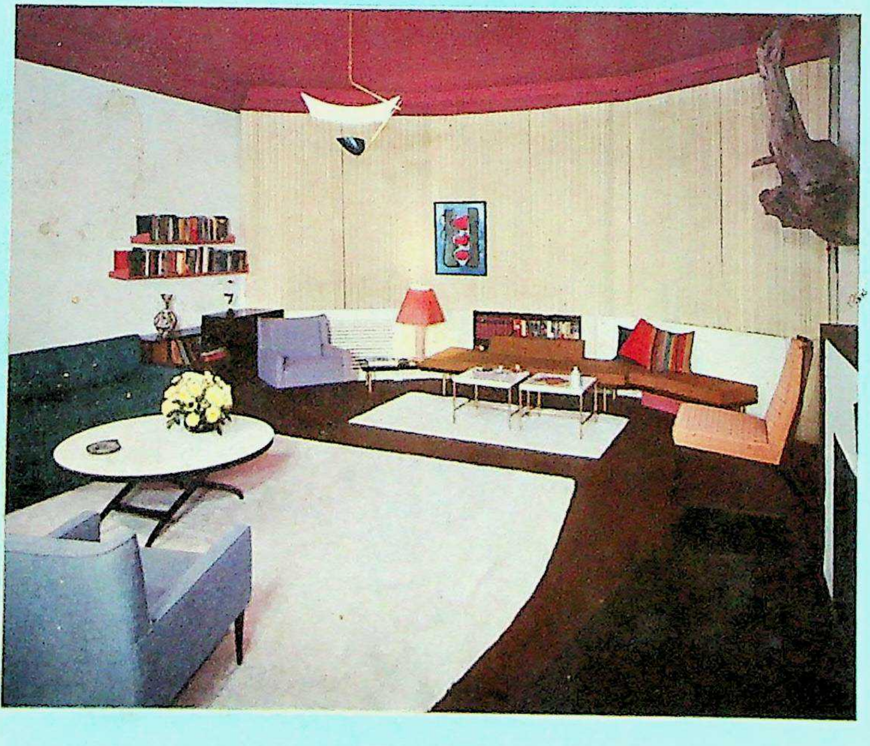

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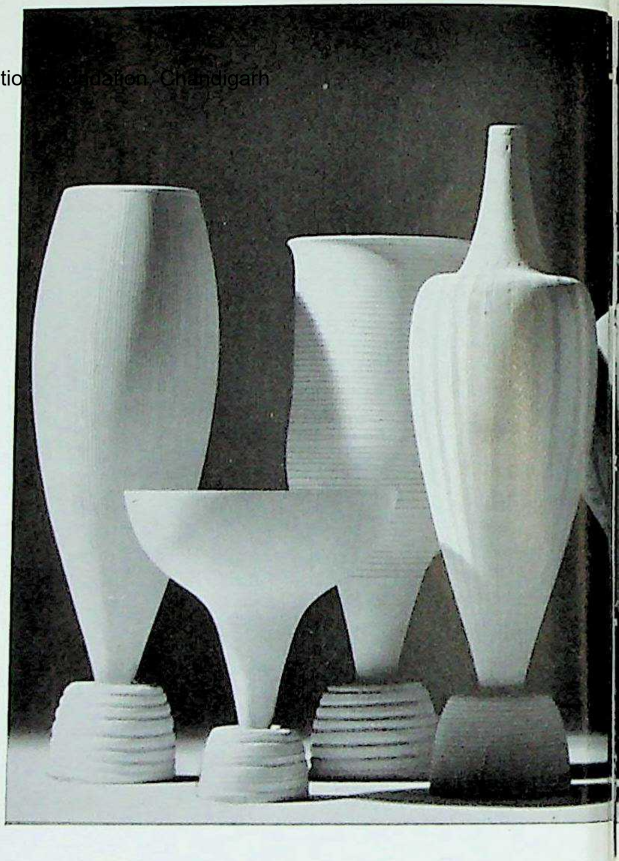

Hand-thrown *Terra Spirea* stoneware designed and made by Wilhelm Kåge for AB Gustavsbergs Fabriker (SWEDEN)

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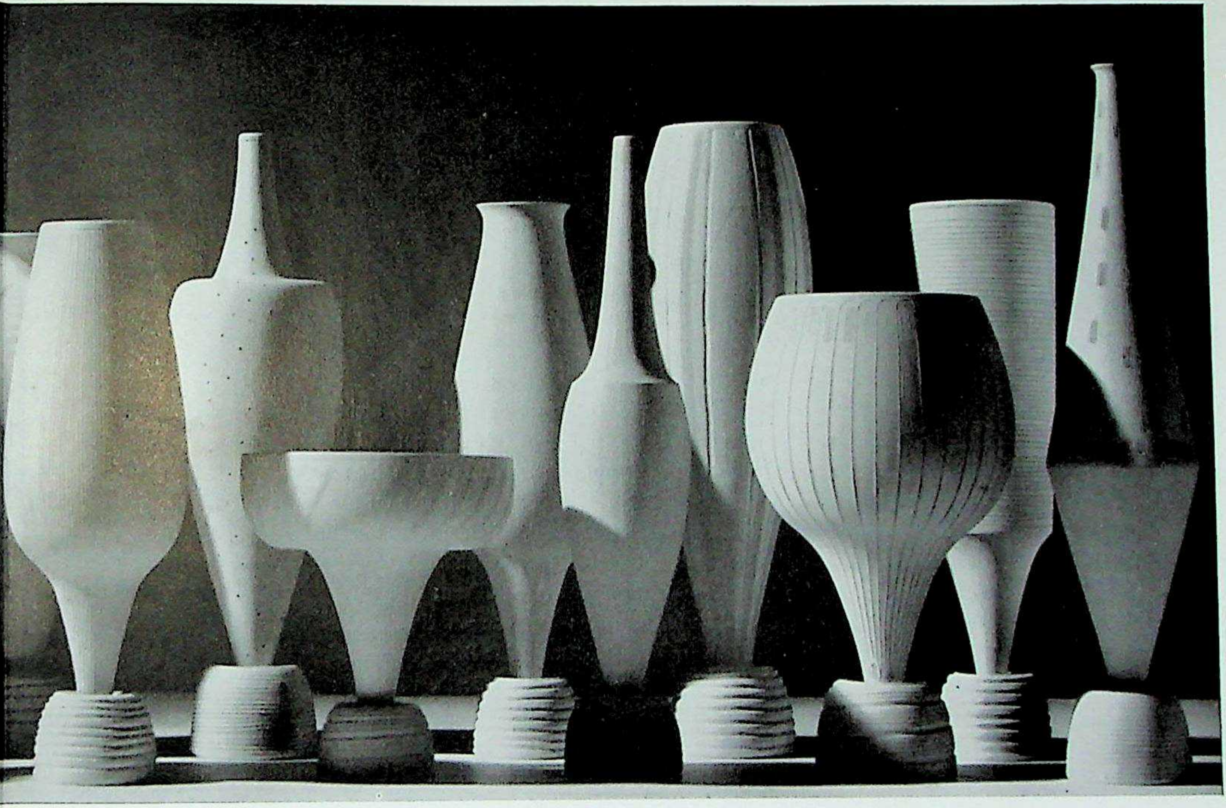

Art VOLUME 48 1958-1959

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THE STUDIO YEAR BOOK OF FURNISHING & DECORATION

EDITED BY RATHBONE HOLME & KATHLEEN FROST

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INTRODUCTION

For many years architects, interior designers and makers of furniture have been studying and practising the art of compression and have had the challenging task of reconciling spatial demands with shrinking volumes. Their efforts have brought forth the module, unit furniture and multi-purpose designs, in which degrees of standardisation have become established. With some sort of basic formula to work on, designers have been able to evolve a period style which has emerged as something more than the solution of a practical problem and has become visually rewarding as a spectacle in itself, as were the better styles of past periods in furniture design.

This is an indication that furniture today has really come to grips with the terms and timbre of the sort of lives that most people live, either because they want to or because they have to. There has, for example, been a notable movement away from bulky permanence towards a more flexible form suitable to a rather transitory way of life. Although rated among the most precious possessions, books, for example, never stop clamouring for space and their demands become increasingly difficult for the habitual collector to meet. The practical solution therefore has to be recourse to the local library for general literature, while the 'occasional' type of bookcase looks after special acquisitions and determines the size of one's personal library.

The growing popularity of magazines can be regarded as further evidence of the transience which is so much a part of life today. They cannot be allowed to accumulate indefinitely and the magazine rack, an indispensable form of container, is only of limited capacity; its overflow has to be dealt with from time to time. This means bulk disposals, but often not before extraction of cuttings, particularly from technical or how-to-do-it periodicals. Another problem of storage therefore arises and the obvious solution is a filing cabinet of some kind. But filing cabinets are usually associated with office equipment, severe in material, design and finish, and therefore incompatible with the gentler and more sympathetic qualities of domestic furniture.

There are many other functions for filing cabinets. They are useful for storing correspondence, receipted bills, the family photographs, perhaps even gramophone records, and it is surprising that furniture manufacturers have not done more about this orderly form of storage. For most domestic needs the office type of cabinet is not of suitable size. The customary four drawers produce a unit about one drawer too high to fit in comfortably with the other furniture, which, on average, usually measures up to between knee and waist. A convenient modular size for single units would still leave scope for individual variation in drawer height to suit special requirements. Exotic veneers and finishes with attractive drawer handles would give these cabinets an aesthetic rating equal to their usefulness.

Filing cabinets, however, present an uncompromising rectangularity and, during early experiments with modular grids, the recurrence of the rectangle did much to push freestanding shapes into extravagant curves and 'quartic' contours, which helped to loosen up the severity of right angles. A subsequent development in unit pieces has been to modify the box form by introducing tapers and slopes. The bow front, however, once a cherished example of the cabinet-maker's craft, although much easier to achieve by modern methods of forming, seems to have lost its appeal. It was undoubtedly more appropriate to a period which did not plan furniture as a series of units to be butted together.

There have been several attempts to combine other materials with wood, both as facings and as a part of the structure. Wood and metal do not as a rule combine happily, and metallic parts are usually confined to handles, fillets and ferrules, but there may well be a promising future for hard plastics, particularly with the decorative laminated surfacing materials which incorporate a printed design beneath a protective, transparent, wear-resisting skin. These are being successfully applied to table tops and they make very effective facings for sideboards and pieces which present comparatively large frontal areas.

Despite the advances of technology and the aptitude that designers have shown towards the technical developments with which they have had to come to terms, complaints of poor workmanship are unfortunately often enough justifiable to show that the mechanics of manufacture are still far from perfect. In matters of external finish, modern production methods and polishing techniques are proving themselves fully up to the job. It is a pity, though, that some manufacturers persist in spoiling otherwise excellent finishes by applying synthetic eggshell surfaces to table tops. Although claimed to be durable and heat-resisting, these finishes are far more vulnerable than the wood they are supposed to protect. Once they have started to deteriorate there can be no further pleasure in the furniture to which they have been applied until they have been laboriously removed with solvent and scraper.

It is in the fitting of joints that mechanical techniques are revealed at their weakest. While some manufacturers have managed to master the art of making precise joints which do not have to rely for their strength on glue alone, others have been less successful. Unfortunately, in the case of concealed joints particularly, shortcomings of this kind elude detection until a period of wear has proved them faulty. With further experience and development of mechanical capacity, such weaknesses will eventually be eradicated, but in the meantime they either impose unnecessary limitations on design or else bring discredit to the designs in which they were not equal to the task.

The need for joints is an essential part of woodwork, but the growing use of synthetic resins has brought new techniques which may in time revolutionise the whole trend of furniture design. Already we have 'one-piece' chairs moulded from resin-bonded glass fibre mat in which the colours too are integral, being mixed with the resin instead of being applied as paint afterwards. Apart from the operational time saving, a virtually indestructible surface is created upon which light scratches can be obliterated by polishing.

If words like 'synthetics' and 'plastics' do not sound particularly attractive, there are many proprietary names which are more suggestive of special qualities, but which in their numbers are apt to be confusing. Some of these have been made into synthetic yarns and have remarkable qualities not possessed by natural fibres. Although still often combined with natural fibres in woven materials, chiefly in order to preserve a resilient and absorbent texture, the shortcomings of one hundred per cent synthetics are gradually being eliminated.

In wool- and cotton-producing countries, again the compulsion to perfect synthetic yarns is a great deal less than in those areas where it is necessary to import the raw materials to feed the looms. The man-made fibre has, however, already exhibited the now well-known easy wash and drip-dry properties that natural fibres do not possess, but these properties are countered by the disadvantage of being unable to absorb dyes as effectively as wool or cotton. Although they may present an obstacle to the printed textile industry, self-pigmented fibres are perfectly suitable for patterned weaves and we can look to a future of easy-to-clean, hard-wearing, zippered furnishing fabrics which should be able to render the loose cover an obsolescent memory.

Before the vogue for modern patterned wallpapers ousted plain distempered colours, designers of printed furnishing and curtain textiles knew what they were up against and could produce gay and colourful creations without fear of running into conflict with ad-

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jacent motifs. Their task became more difficult when they had to start thinking of designs which would hang against mural backgrounds also carrying patterns. While the key of a wallpaper pattern must necessarily be no higher than a comparatively large area will stand, a degree of prominence arrived when it seemed wisest to subdue the curtains if confusion and fuss were to be avoided. This state of unbalance—and it must be termed unbalance when the background comes forward and the foreground recedes—is probably just another manifestation of the transience of fashion which will demand that the wallpaper retire again and allow the textile designer to take the stage. With the exception of rooms which have no curtains and where decorative effects are supplied by the walls alone, there is evidence that balance is being at least partially restored, but at the expense of having left textile designers a trifle bewildered.

Essentially both wallpapers and textiles become background material when it comes to the smaller objects of focus in the decorative scheme. Glass, for example, basically a colourless material and the object of a great deal of effort to make it as clear and colourless as possible, is now enjoying a resurgence in colour. Coloured glass is no new thing as far as metallurgical technique is concerned and the Venetians performed wonders with it a long time ago, but the more recent accent on form, highlight and engraved design has been closely related to the purity of clear glass.

Expansion of the use of colour does not mean that designers are running out of ideas for new forms, although it must be confessed that in Britain it is difficult to find examples showing any significant trend away from established traditional concepts. Those who are looking for contemporary designs in glass are more likely to find what they want in Continental output and many British stores, aware of the situation, carry stocks of new Continental designs for which there is no British equivalent.

In ceramics likewise the accent has shifted from pure forms and glazes to the decorative effects of colour; only here we find a reversion to the earliest classical principles of using a vessel as an artist uses a canvas and also as a sculptor uses a block of stone. It seems legitimate on all counts that perfect freedom in decorative design should be enjoyed by ceramic artists. The ultimate test is whether or not the result is good to look at and no one can deny the gaiety and freshness which Italian and Swedish designers in particular have achieved in some of their decorated pieces. These vary from light, delicate motifs and treatment to heavier designs in which the effects of glazing and firing, of strong colours and violent textures produce almost volcanic surfaces.

The decorative effects obtainable with tableware, although presenting numerous possibilities, are tied up with overall themes covering the range of different shapes which comprise a set. This consideration imposes certain disciplines in design from which the ceramic artist is freer. A dinner service has to be lived with daily and tendencies toward excessive frivolity or over-decoration can become as tiresome as ostentatious form. A simple elegance and a not too obtrusive pattern are the most likely qualities to endure, but the breakable and therefore transient nature of china makes it reasonable to enjoy occasional extravagances of taste. Because direct and frank use of colour in a boldly conceived environment comprises the background against which much modern tableware is to be seen, a certain strength of design is demanded if an undesirable pallor or anaemia is to be avoided. Probably for this reason the new designs in tableware exhibit positive qualities which enable them to hold their own in a colourful environment.

In the silver and stainless steel that accompany the china and tableglass there appears to be scope for new thought. The knife, fork, and spoon have established themselves as a basic trio of hand tools, but they are not necessarily the best for all kinds of food, even though each has its modifications. Although the spear-like tines of the fork could hardly be dispensed with, many designers have shown [illegible] about the desirable length of tine, or whether there should be three or four. Forks are used in other functions than spearing and a spoonlike shoulder of convenient size is helpful in certain lifting operations.

Knives have probably caused the greatest controversies in design and it can safely be claimed that only comparatively few table knives made today approach the best shape for the job. A very small part of the blade is effectively usable for cutting food on a plate and only by suitable curvature of the cutting edge can the useful part of this edge be at all extended. The short blade and long handle were introduced many years ago in obedience to this conclusion, but the combination suffered the inconvenience (and still does when carried to extremes) of contaminating the handle with the food. There appear to be possibilities in reconsidering knife forms in terms of three component parts rather than two. Although still made in one piece or of two materials, the anatomy of the table knife might conveniently consist of blade, stem and handle; the stem becoming a protective or insulating no-man's land.

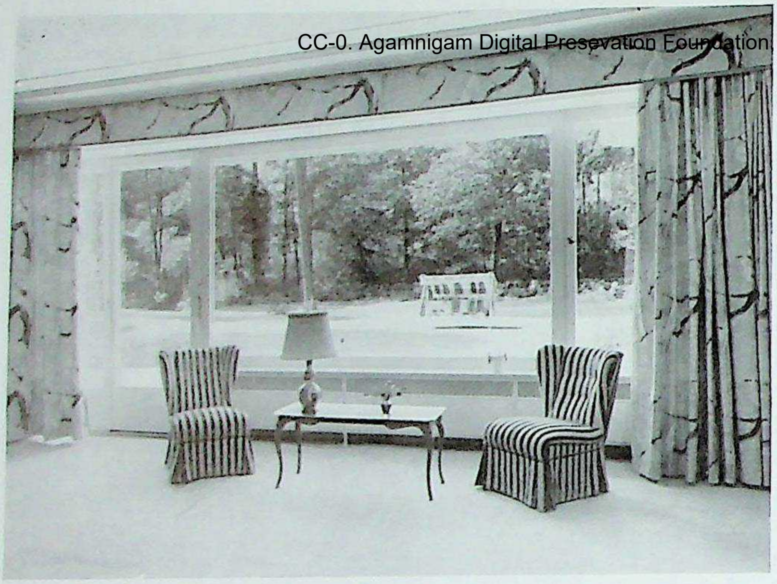
Illuminating the whole domestic scene and giving new values to the colour and atmosphere of a room are the sources of light. Curtained windows create intimacy and privacy to a degree not maintained in the daytime and the lighting arrangements can either enhance or destroy this atmosphere. We are at times apt to worry unduly about the quantity of light absorbed by certain shading materials and to feel we are not getting full value from the electricity consumed. In terms of light intensity this is undoubtedly true, but control and diffusion are what matter most and the current dissipated is fractionally small compared with that consumed, for example, by the fire which warms the room.

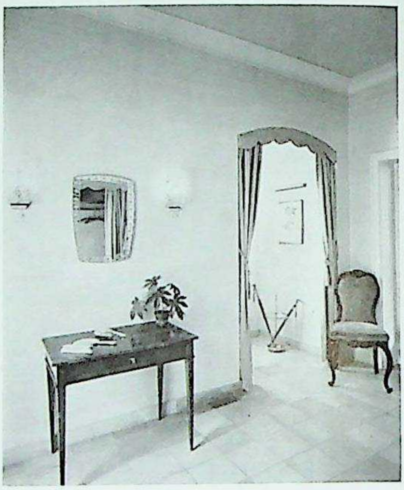
Most modern light fittings have been designed not so much with electrical efficiency in mind as with the intention of providing the most comfortable, pleasant and effective light by night and of preserving a decorative dignity as they stand (or hang) and wait by day. Folded paper shades which enjoyed a vogue a few years ago, though still attractive by any standards, have been proved difficult to maintain in atmospheres other than the cleanest. Plastics have been successfully employed in various forms and their ready washability, lightness, permanent translucence, lack of brittleness, and ability to retain shape without the help of wire formers give them advantages enjoyed by few other materials.

The fluorescent or cold gas tube scores over the incandescent lamp on grounds of lumens per watt alone, but its chief other advantage, as is well known, is a useful colour range from daylight to warmer tones. Its length has proved an embarrassment in designing fittings that do not look blatantly industrial, but there would appear to be little enough reason for tube manufacturers to confine their output to straight lengths of tube, when manipulation of shape might result in a more concentrated light source.

Social changes and rapid technological developments render our present period anything but static. Tomorrow is impossible to foresee and, although this may evoke some restlessness and feelings of uncertainty, we can gain nothing by decrying the vagaries of modern taste, or regretting from time to time our inability to turn the clock back and enjoy what appears to us to be a more leisurely tempo of living. In this age we have much to be thankful for and we enjoy many things that our ancestors would have marvelled at as well as some of which they would undoubtedly disapprove. To make the most of these advantages, where our homes and all that they contain are concerned, our attitude needs to be tempered with the same mixtures of imagination and restraint, initiative and discipline that characterised the building of the fine traditions and great periods of the past.

THE EDITORS.





BERLIN-DAHLEM (GERMANY)

Situated on the outskirts of Berlin, this is a fairly large house standing in wooded grounds. The style of furnishing is perhaps somewhat formal, but a notable feature is the way in which window draperies are used as an integral part of the decoration scheme, their large scale pattern creating a dramatic effect against neutral backgrounds.

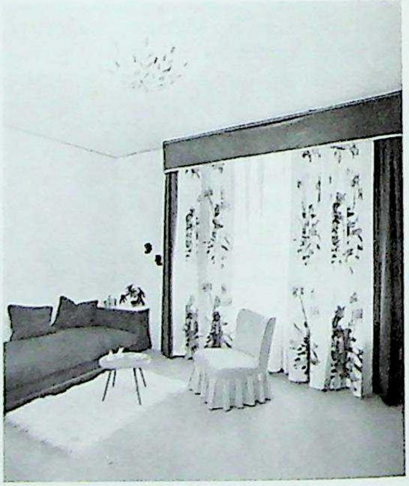
The entrance hall is stone-paved and is papered in an off-white Japanese paper. Above an old walnut table is a glass-framed mirror softly illuminated by twin candle bulb brackets with ornamental glass shades. Draperies to doorway and clothes closet are in gold/white striped satinet.

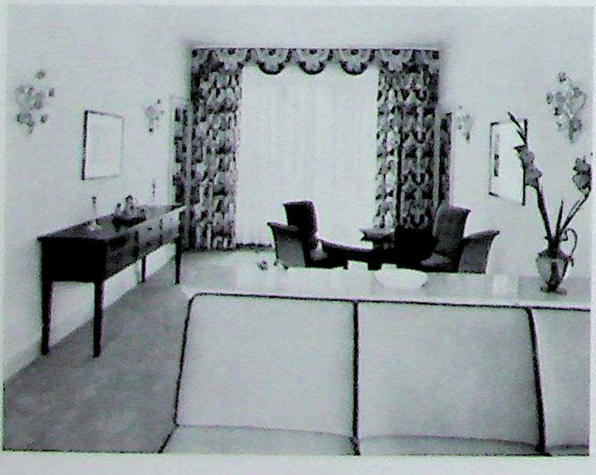
Illustrated above is the large picture window in the living room, which is over 29 feet in length. The curtains, in a striking large scale design of light yellow and beige birds, extend across the whole length of the room when closed. The fitted carpet is in a beige velvet pile, and the two small wing chairs are upholstered in brown/beige striped velvet. Walls and ceiling are painted off-white, and the room is furnished in polished mahogany.

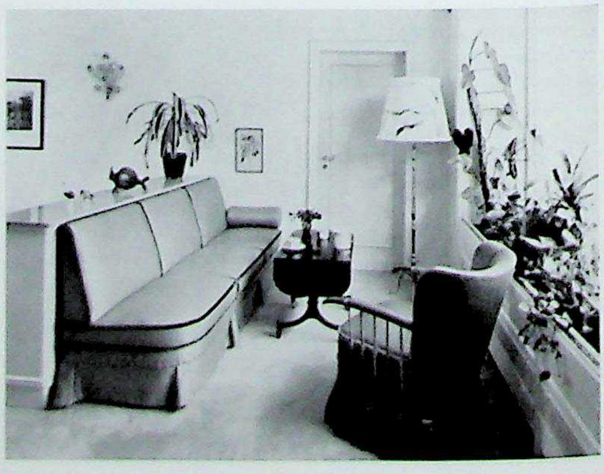
At right is the bed-sitting room for the young daughter of the family, with white walls and ceiling and printed chintz window curtains framed in olive green plain chintz. The couch/bed is upholstered in thick wine-red velvet, and the small chair in yellow chintz. Floor covering is in grey bouclet.

The dining room is illustrated below. Here again, window draperies in a bold-pattern red and white chintz extend across the whole width of the room and are reflected in mirrored doors at each side; the side walls are greenish/white, and the carpet beige. Furniture is in polished mahogany, with the dining chairs upholstered in a deep gold Empire design brocatelle. Indirect lighting is provided by flower-pattern crystal wall lights.

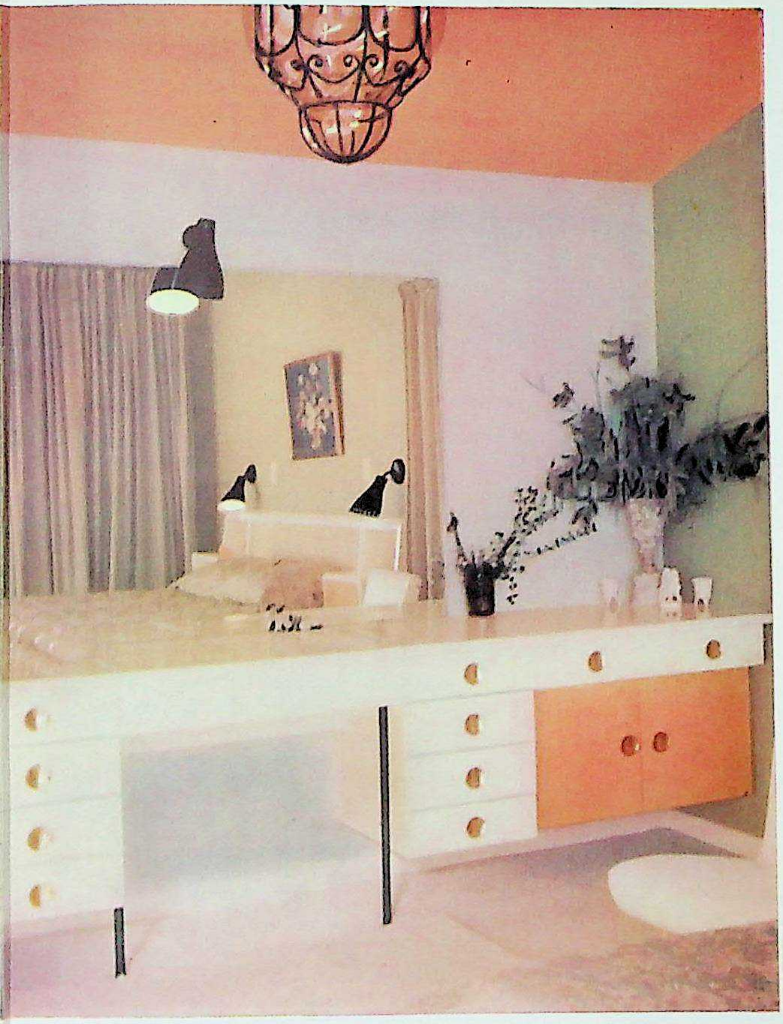
Dividing off one end of the room as a small lounge is a marble-topped cabinet, backed by a settee upholstered in gold satinet with greenish-red trimmings; the small chair is upholstered in green. Both here and in the living room the central heating system is built into the window wall below the sill level. Interiors designed and executed by P. Döhler. Architects: E. Muthesius & K. Weigel, BDA (GERMANY)

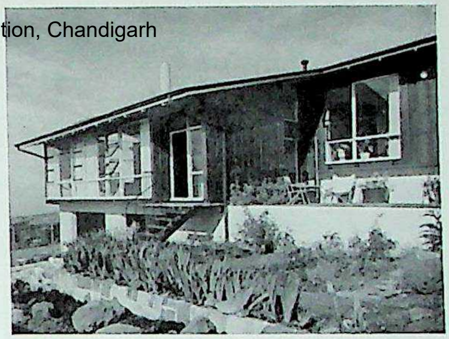


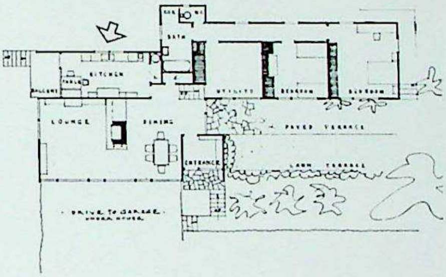




CHRISTCHURCH—NEW ZEALAND



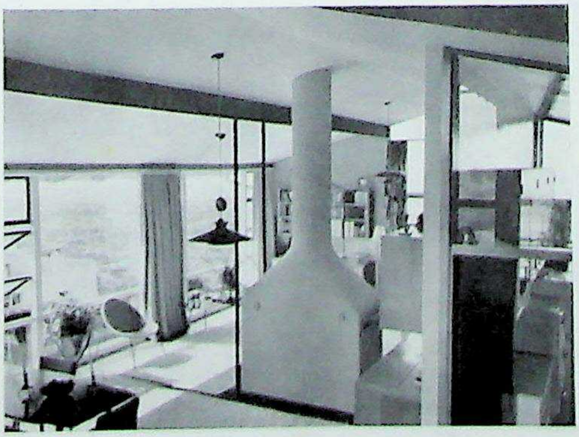




A house with an 'airborne feeling' and wonderful views, sited 600 feet up on a ridge between the Pacific and the Southern Alps. It is built in vertical Canadian cedar boarding, plasticised warm brown finish, white trim, on a split-level reinforced concrete foundation, the lower level forming a sheltered terrace extension to the living area.

The owners, Mr and Mrs R. T. Tidswell, planned the interior for easy maintenance: walls are in washable flat-oil paints or panelled in plasticised honey blond Finnish birch; built-in units in plasticised New Zealand rimu wood and blond birch are stain- and heatproof; paintwork, including dressing table drawer fronts, is in glossy enamel.

Colour schemes complement chosen furnishings: in the bedroom they tone with the green/gold/silver 'Broomhall Lampas' brocade bedcover; wall lights are by John Crichton. The living room, with lime ceiling, mist grey and panelled walls matches the patterned window curtains in Swedish linen. A radiogram is built into the bookcase unit. The slow-burning reinforced concrete open fireplace, grey/green finish, radiates heat to the whole living area; there is also an oil-burning central heating system. The fireplace was hand-moulded by the builders, Britnell Bros; all built-in units were designed by the architect, Stewart Minson, ARIBA, ANZIA (NEW ZEALAND)



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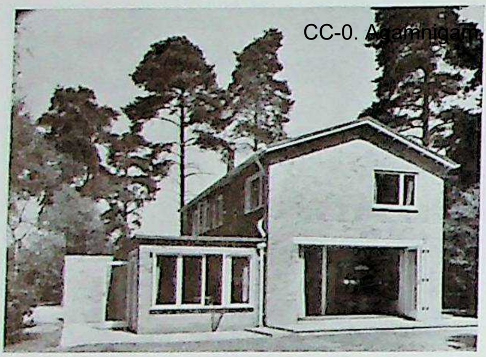
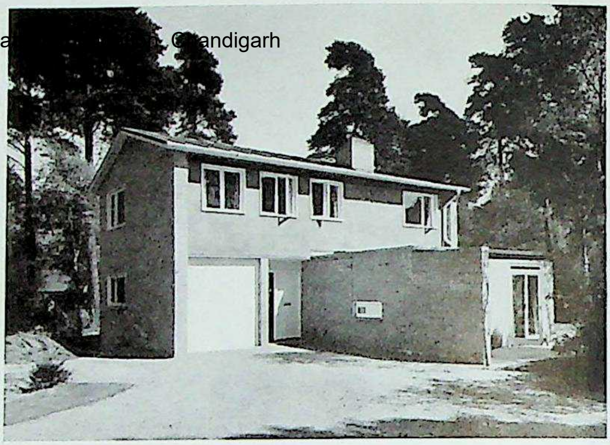
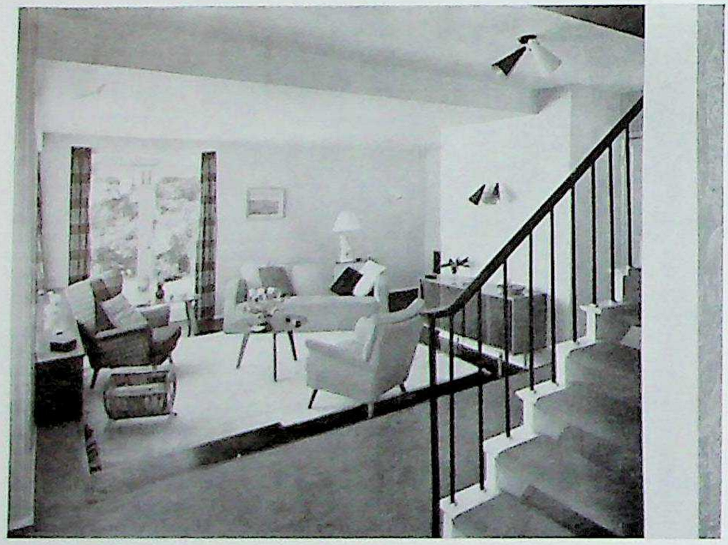




VIRGINIA WATER – SURREY

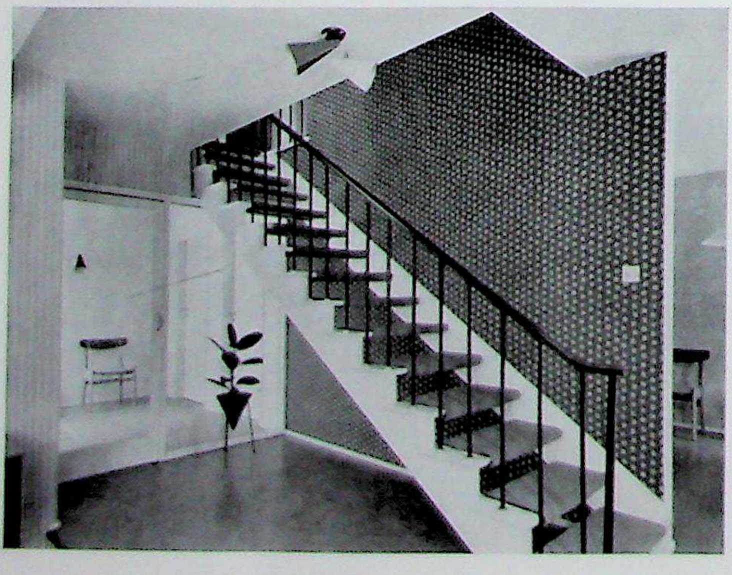


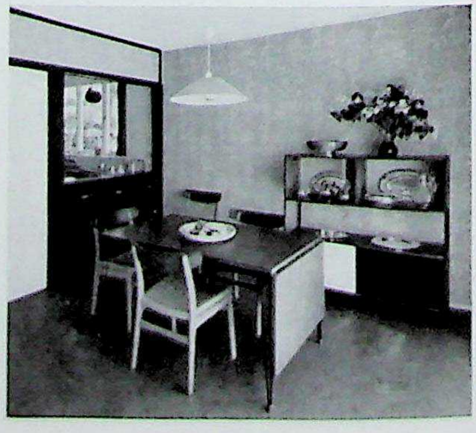
Situated on the outside bend of a 90° road curve, this house is sited so as to present a perspective picture from both directions of approach. It is set back some sixty feet from the road to allow the garden to flow freely around it, and to enable the owners, Mr and Mrs David Williams, to preserve many of the superb pines and silver birch trees on the quarter-acre site, which has the added advantage of facing south. The exterior is yellow stock brickwork, earthy red rendering, copper roofing and white paintwork.

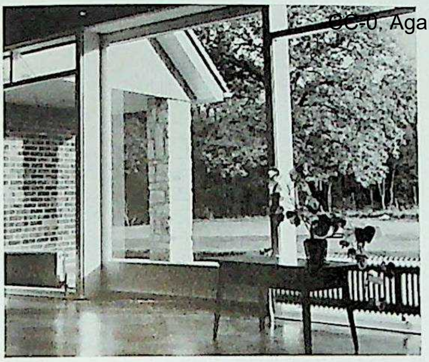
The ground floor is designed on the open-plan principle, but with the sitting room section (which juts out from the main block) at a slightly lower level, thus giving it definition and a sense of intimacy without destroying the feeling of spaciousness created by open-planning and a window wall with fold-back glass doors at the dining end, by means of which the whole interior can be thrown open to the outside. There is also direct access to a screened terrace from the sitting room.

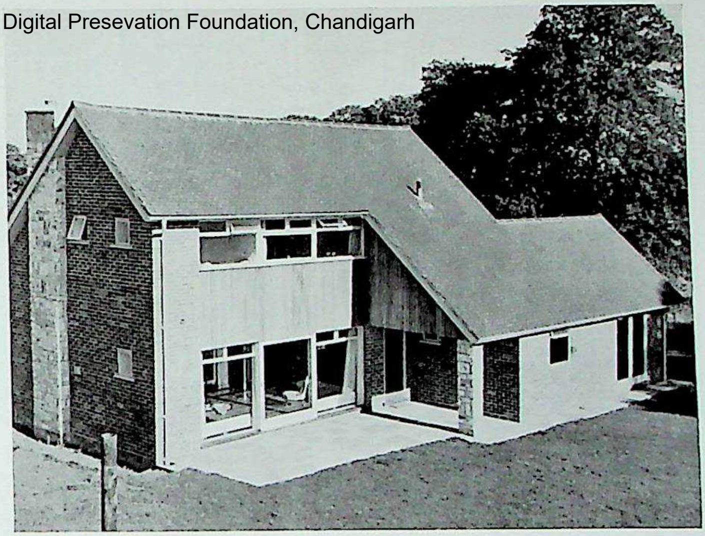
The dividing wall between living area and primrose-coloured hall is in glass, allowing the light to penetrate right through and create a welcoming atmosphere. At right-angles to it is a red-papered half-wall dividing the living and dining ends of the main living area and providing a dramatic background to a white-painted open stairway, carpeted in grey, with slender black metal banisters. The introduction of this strong colour accent to an otherwise neutral grey-and-white scheme produces a gay and enlivening effect. The floor is covered in grey polished tiles, except for the sitting area which is tiled in black under a white Indian carpet; beneath it run copper heating pipes set in concrete screeds and fed by an automatic-feed oil burner.

Illustrated below is the storage fitting, with drawers and cupboards opening to both sides and a glass-fronted hatch, which is built into the wall between the kitchen and dining corner. Architect: Clifford G. Hughes, Dip.Arch.ARIBA (GB)
(Courtesy: Homes & Gardens)

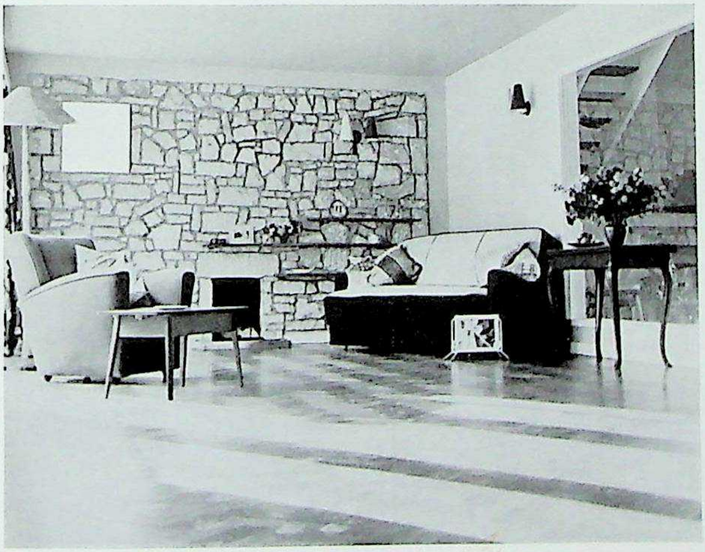








OXSHOTT—SURREY



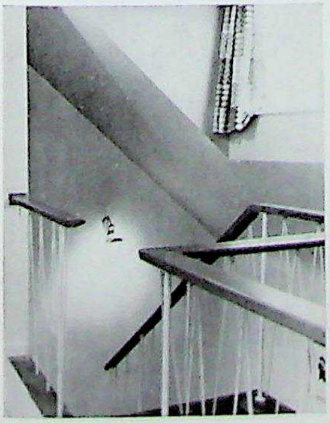
This house was built for a business woman living alone, but with the possibility of her parents later sharing it with her. It was therefore designed with a separate bedroom/bathroom wing on the ground floor for their use, if required, the other bedrooms being located on the first floor.

It is built on a fairly wooded site, with exterior walls in Wealden rough facings, a brick of mature colour, combined with western red cedar weatherboarding; the roof is in dark brown concrete plain tiles, and exterior paintwork is sulphur yellow with pale blue soffite.

In order to establish a feeling of spaciousness, living and dining area are planned as one with a window wall giving direct access to a terrace paved in Neolite coloured slabs. An interesting contrast in texture is made with the fireplace wall in Portland stone and smooth surfaces in pale grey. The afrormosia wood block flooring extends out into the hall, where a sapele stairway with cotton rope balustrading rises against pale lime and white walls, with the dormer ceiling in storm grey.

The kitchen has a primrose ceiling and white walls, and a chequered floor covering in French grey and primrose Accotile, which is coved up beneath the kitchen cupboards, thus preventing dirt collection. Working surfaces are in grey Formica material, and a 'pass through' with sliding glass doors gives direct access to the dining end of the living room.

All rooms get the benefit of sunshine some part of the day. A hot-water radiator system operated by an oil-fired boiler, thermostatically controlled, provides an even temperature throughout. Architect: Roger G. Simmons, ARIBA (GB)

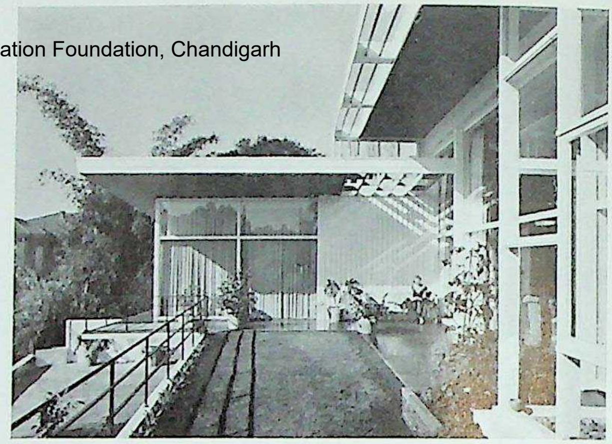


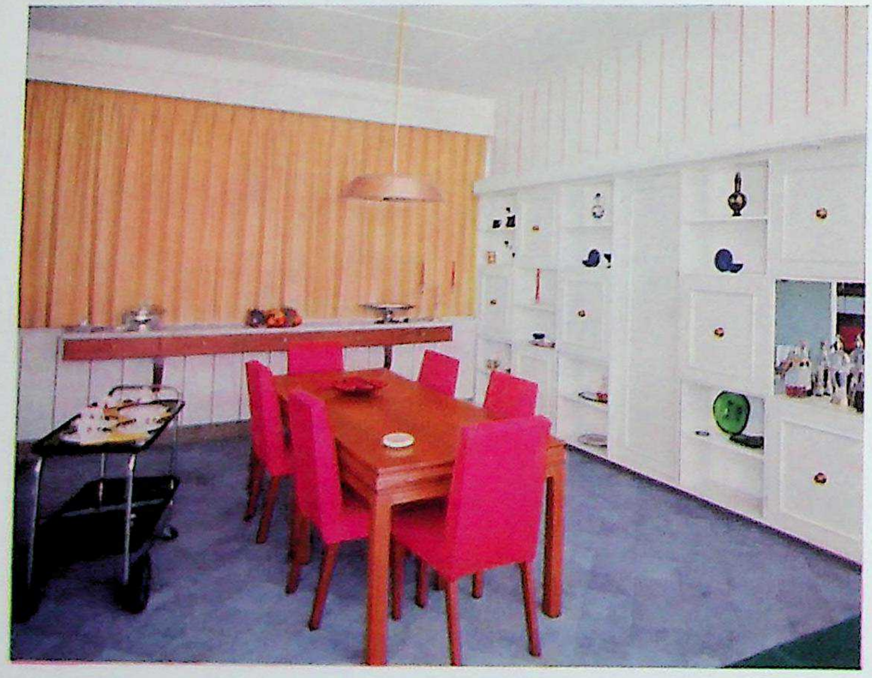
SYDNEY — AUSTRALIA

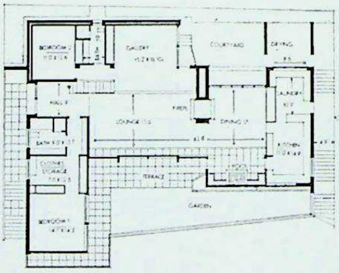
This house, designed by the architect for his own use, is on Point Piper, a headland overlooking Sydney harbour. Because of space restrictions and the steep slope, it is built on three levels with a seven-foot drop between each, the main living area being centrally placed.

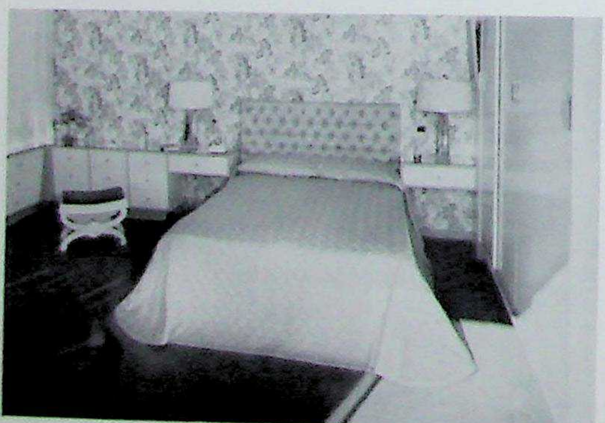
A striking feature is the imaginative use of colour throughout, commencing with the garden facade in white framing, deep turquoise eaves, and black terrazzo-paved terrace. In the dining room the warm tones of the red-upholstered teak furniture make an effective contrast to the white checkerboard storage wall with up-and-down sliding doors; strip panelling above is in Queensland maple. Accenting the pleasure of good food and wine is a background vista of sea and sky reflected in a sunken pool in turquoise/blue/lavender mosaic tiles at the terrace end.

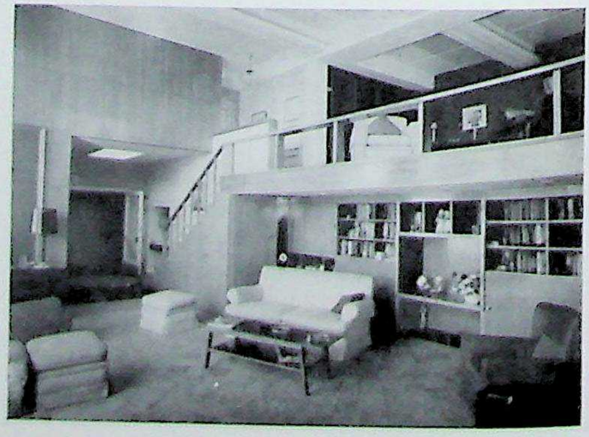
Lounge and dining room interconnect, and the whole area (43½ feet) is carpeted in a soft pinky-grey. Panelling in warm brown maple contrasts with the bleached silvery maple finish of the gallery and recessed bookcase wall; opposite is a 17-foot window wall giving a clear view of the harbour. The bedroom is in muted shades of grey, white and black, highlighted with deep gold bedspread and vivid turquoise ceiling. The bathroom in pink, with grey-patterned Italian tiling, has neat overhead storage shelves. Architect: L. McDonald Downie (AUSTRALIA)

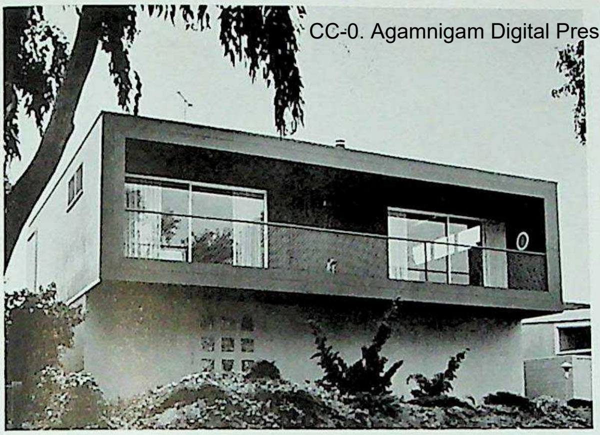


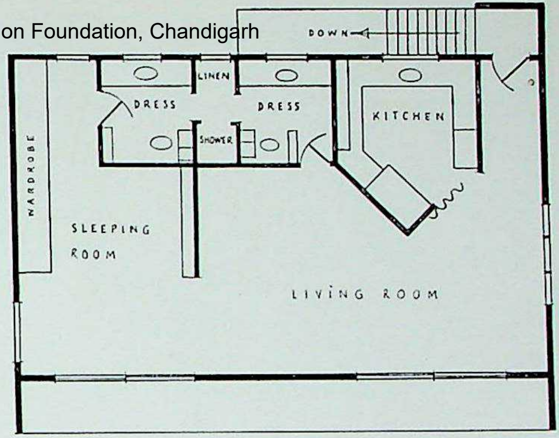












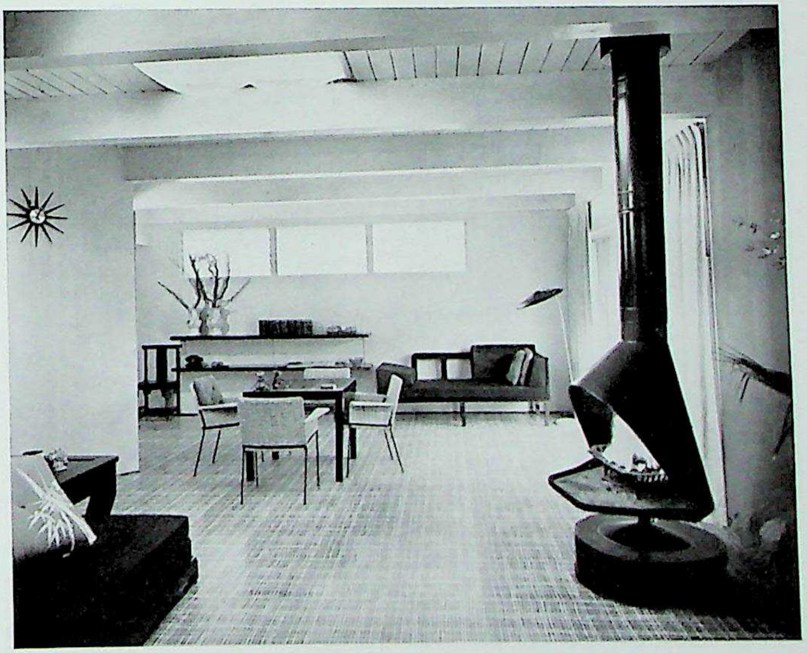
CORONA DEL MAR – CALIFORNIA

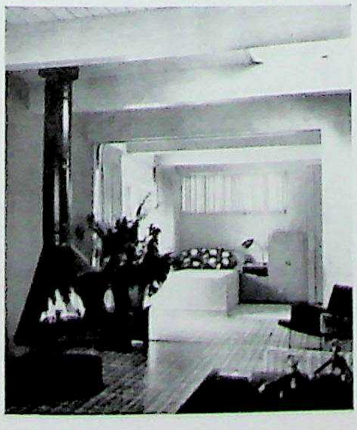
'It has always been my theory that architecture and interior design are influenced more by the economic conditions existing in a country than by æsthetic thinking: this house is an outstanding example' states the architect, who planned it primarily as an 'easy-to-run' seashore home for Mr and Mrs Ray Melin, and to accommodate family or other visitors at weekends.

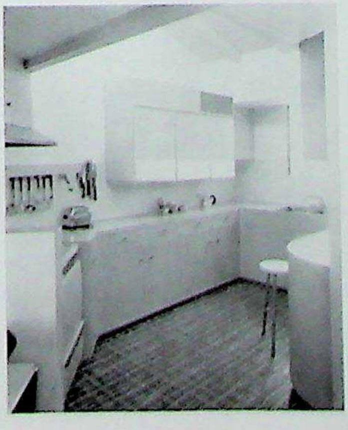
It was therefore designed as two separate self-contained units. The main living area, on the upper level, is reached by an exterior stairway of heavy oak treads housed in logs. It consists virtually of one large room, divided by sliding panels, with the kitchen separated by a screen-curtain.

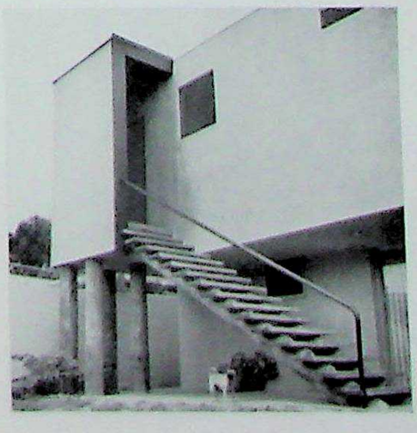
Interior walls are celadon green, ceiling white-washed board; the linoleum floor covering in a woven pattern of white, grey, and charcoal, is stain and dirt resistant. Upholstery is likewise in soil-resistant vinyl 'breathable Naugahyde'; the bridge table chairs in split cane on an iron frame are a practical design for seashore living. In addition to central heating, the whole area is warmed by an open, pivoting fireplace in baked enamel.

In the kitchen, efficient planning includes hanging refrigerator and freezing units, while air-conditioning removes cooking odours and permits the closely related kitchen-living area. Architect: H. W. Grieve, AID (USA)



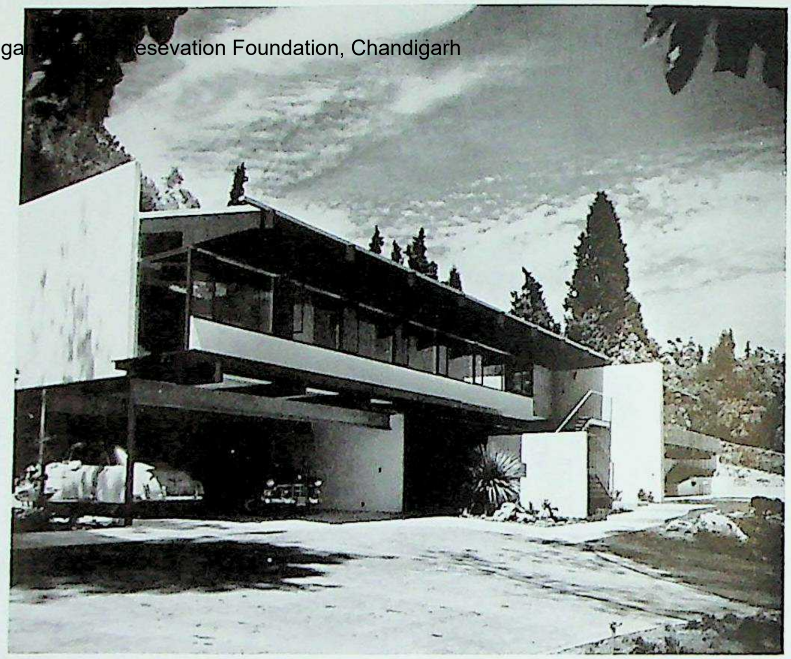






PACIFIC COAST – CALIFORNIA

CC-0. Agamnigan esevation Foundation, Chandigarh

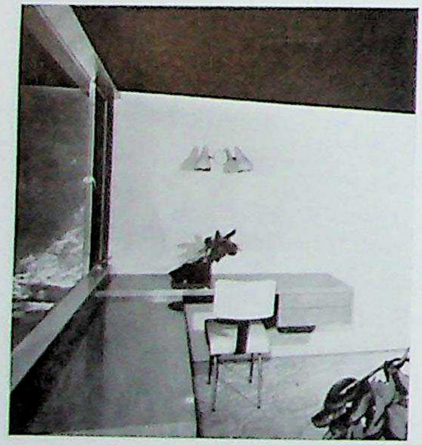


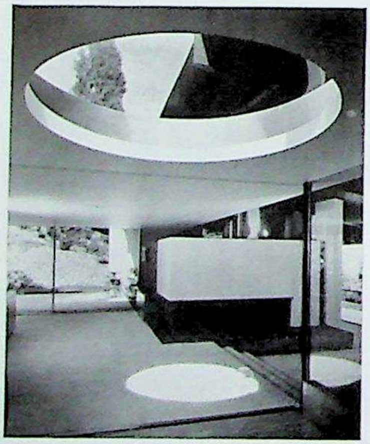
The design of this house with its feeling of 'expanding into outer space' is the result of careful planning by the architect to overcome the limitations of a somewhat restricted and precipitous site. It had the advantage, however, of a panoramic view reaching southward to the waters and horizon of the Pacific coast. To enjoy this, the main living quarters are raised above ground level; at the same time, a strip of clerestory windows and transparent 'bubble' openings inserted below the level of the cantilevered roof, open up the interior to the wooded mountainside. Complete integration of the house with its surroundings is thus achieved, and the space limitations of the site successfully overcome.

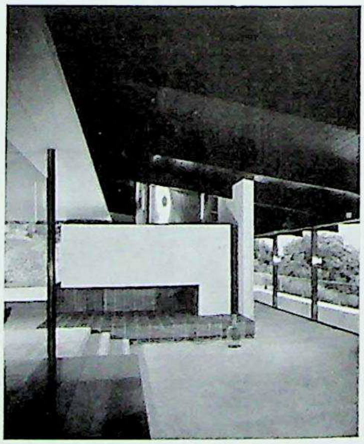
Built on a stainless steel-clad framework, the long, stretched house is reflected in a swimming pool at the south-east end, where, as part of the planning consideration, provision was made for accommodating holiday visits from four married sons of the owners, Mr and Mrs Joseph Staller.

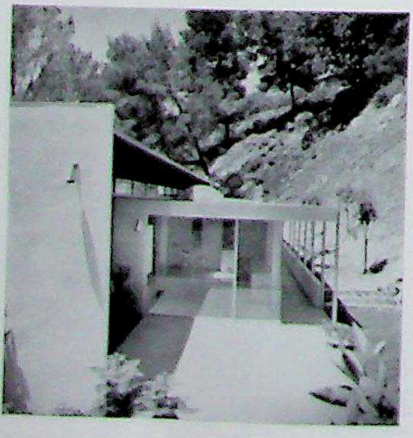
Illustrated on the right is the glass-walled south facade overlooking the wide coastal landscape down to the sea. The sloping two inch-plank insulated roof, supported on laminated beams and timber frame, projects well out to afford protection from the hot Californian sun. The master bedrooms are situated to the west of the entry stair and anteroom; downstairs are two secondary bedrooms connecting with the pool-porch. A corner of one of the bedrooms with built-in fittings designed by the architect, is shown above, left.

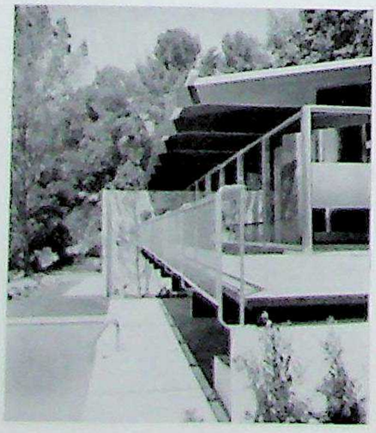
Screened by the central white spur wall, the living area and den, separated by a double fireplace, lie at the eastern end, and open with wide sliding doors and glazed openings onto a spacious balcony terrace over the pool. Several steps up and hillward is the deck of the dining area and breakfast room with a sliding glass partition in between. At the far end sliding glass doors open onto a small courtyard. A deep-texture fitted carpet covers the whole floor area. The fireplace in white Texas shellstone has a pivotal position in the centre of the living space which seems to expand laterally to the outer world. Architect: Richard J. Neutra, FAIA (USA)









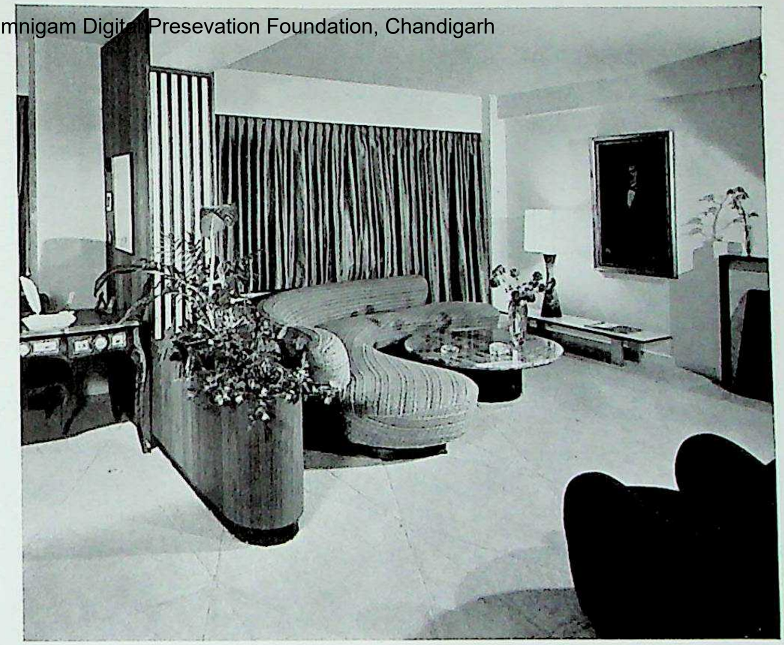


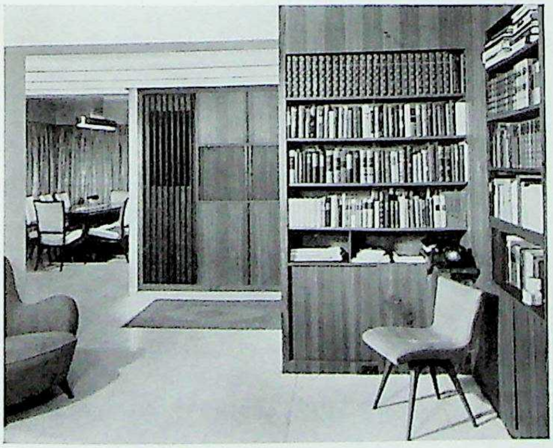
LUXURY FLAT – NEW YORK

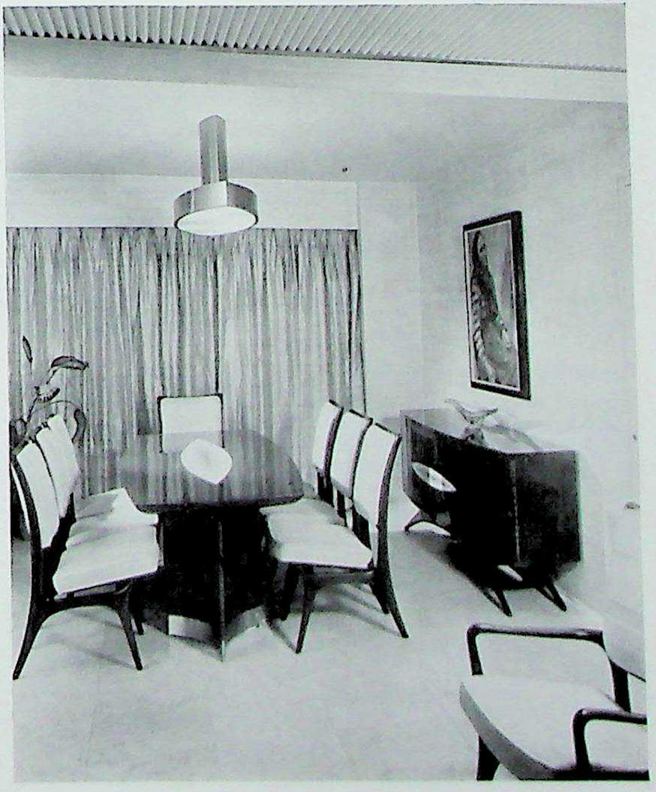
This open plan setting was entirely redesigned from a conventional 5½-room apartment by an architect who conceives rooms as vistas not contained by the restraints of four walls, but rather as a continuous effect with distant horizons; a play of lights, shapes and shadows; a contrast in colours, textures and surfaces.

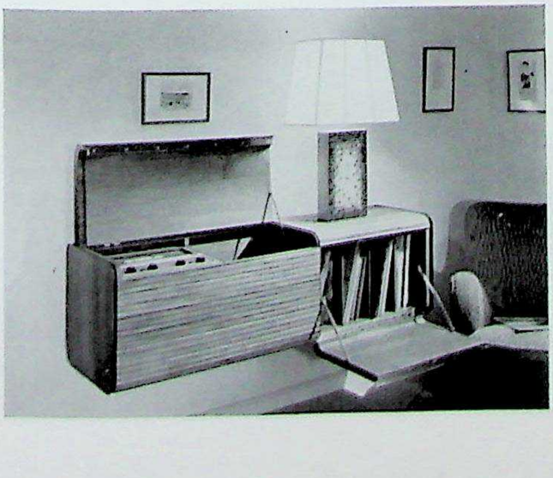
At the entrance, a dropped illuminated ceiling, rheostatically controlled for desired lighting effects, establishes a welcoming and serene atmosphere.

Space for musical interests and books, seating for both formal and informal entertainment, a well-stocked bar and 'wine cellar' were some of the requirements to be met. To create the necessary space, bookcases concealing desk and storage space were floated between beams; a fitted bar, interior lit, and accessible to both living and dining areas, built into the entrance hall; and a large area created and redesigned into a modern living room and antique drawing room separated by an illuminated dividing screen. A large geometric pattern handwoven carpet spanning this area brings unity to both rooms. Though furnished in entirely different styles, they have common elements in teak panelling and draperies of handwoven Siamese silk. To save space, radio and record equipment are housed in a floating wall cabinet in oiled-teak designed by the architect, as are the sculptured settee and chair; these are upholstered in Dreyfuss fabrics. Dining furniture is in high-polished dark cherrywood with mosaic inlay. Colour schemes inter-relate, the colours ranging from browns to muted rusts, putty and sand greys, with charcoal and gold accents. Architect: Vladimir Kagan, AID. Executed by Kagan-Dreyfuss Inc. (USA)

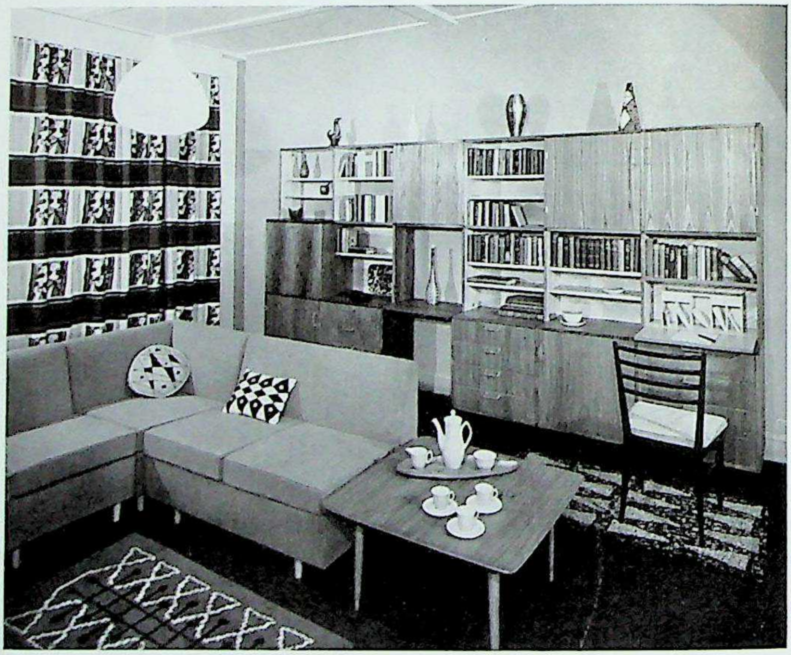




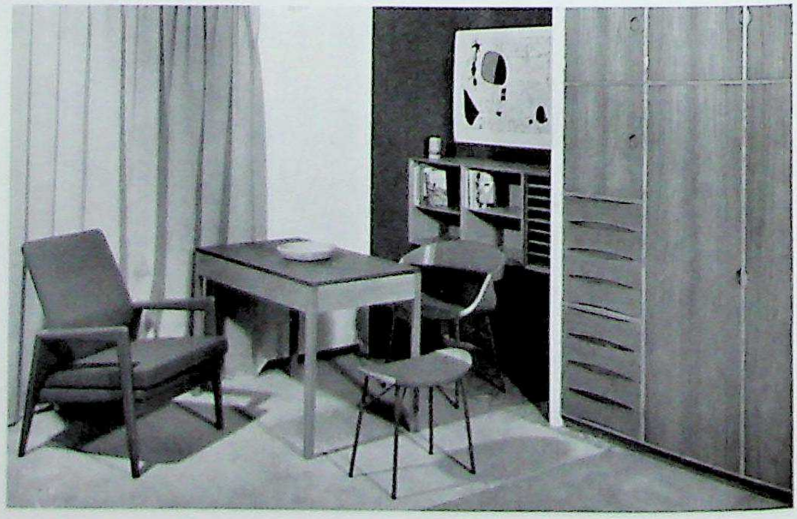




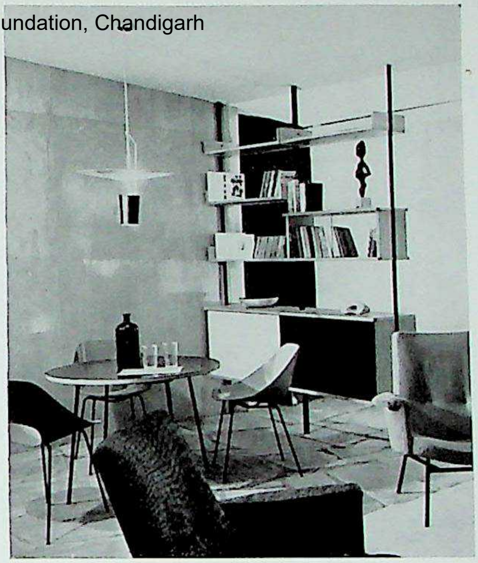
RIGHT: Sitting room furnished with a Meredew 'Extend' fitment in teak composed of several separate units which can be used singly or in combination; Danish teak table and ebonised chair; Hille settee and corner seat upholstered in green/grey. The carpet is purple, wall lavender, with printed draperies in correlated colours by Edinburgh Weavers. Interior designed and executed by Bowman Bros. Ltd (GB)



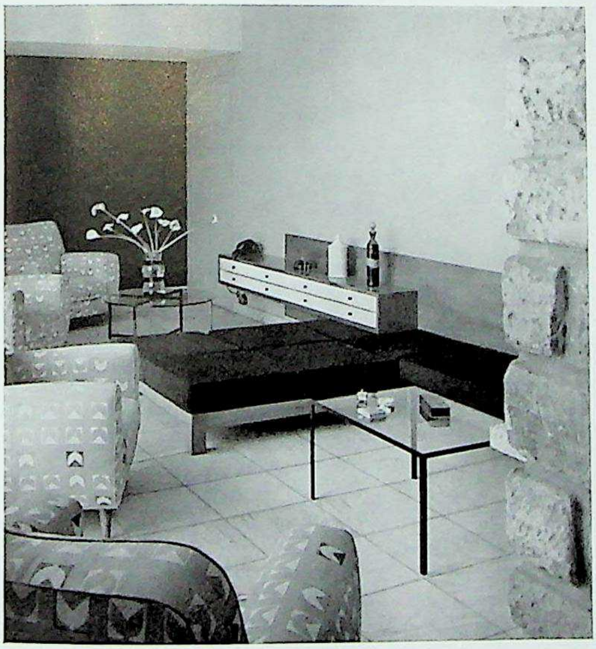
RIGHT: Study furnished with teak armchair, oak table with teak top, and teak-fronted oak cupboard, each designed as part of a unit series by Åage Herman Olsen. Made by Thysen Nielsen (DENMARK)



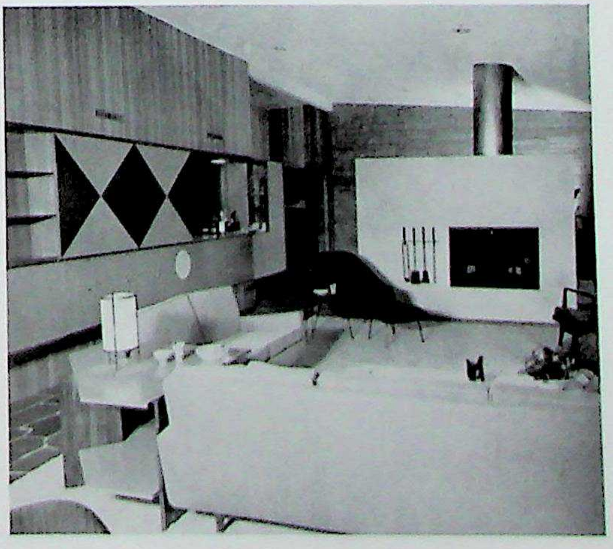
State Museum, LUCKNOW



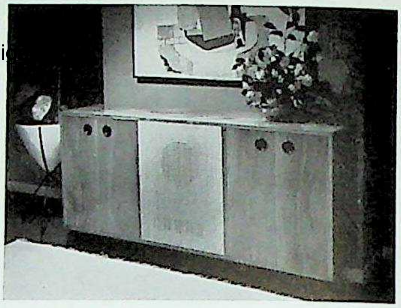
ABOVE: Room divider on black-lacquered metal supports with wild cherry adjustable shelves and cabinet, the doors of which are faced in Formica. The circular table is also surfaced in Formica; its base and those of the moulded plastic chairs are in metal, lacquered black. Designer: Pierre Guariche. Room divider made by Galerie Mai; furniture by Ets. Steiner (FRANCE)



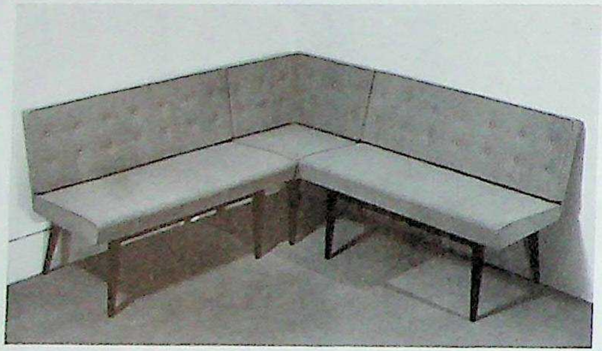
ABOVE: Pearwood bench seat and wall panel with built-in eight-drawer console, front lacquered white. The sprung loose cushions covered in deep red and green form a striking contrast to the lighter motif of the printed chair covers. 'Comblanchien' stone floor, with end wall in deep red and bench wall in light grey. Interior designed and executed by Jacques Dumond (FRANCE)



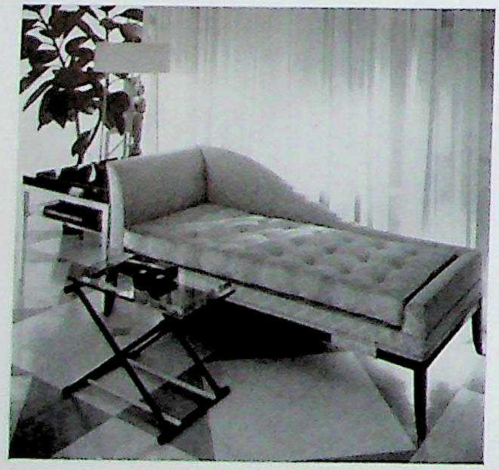
RIGHT: Sitting room with fitted bar, opening to both sides by Formica-faced sliding doors; underneath is a cabinet housing a complete electrical sound system. The freestanding stucco fireplace with copper-covered flue and black steel firebox is outlined against a Colorado stone wall; the bar wall is in oak strip panelling. Flooring is in random slate, ceiling in mineral acoustical board. Interior designed and executed by William B. Wiener, AIA (USA)



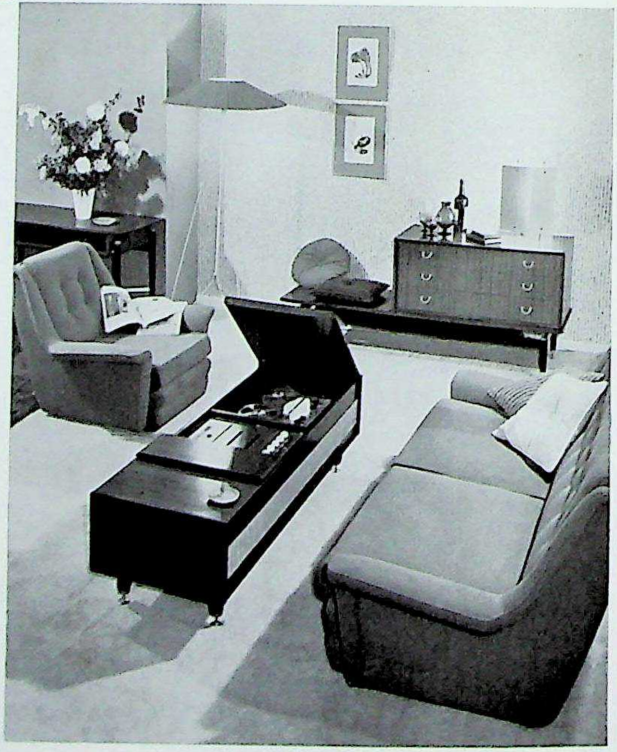
ABOVE: Mahogany cabinet on black iron base, housing record player, loudspeaker unit, and record library. A rough-textured olive-green/gold open-weave fabric is framed over the loudspeaker. Designer: John Crichton. Made by G. Howard & Son (NEW ZEALAND)

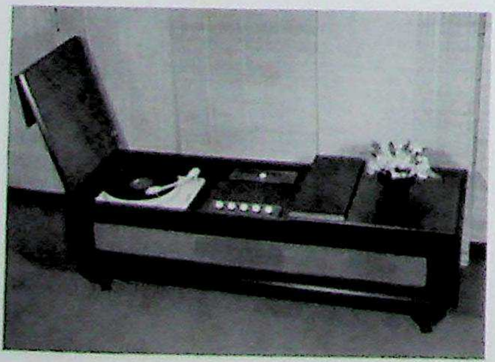


ABOVE: *Santé* bench and corner fitment, ebonised beech frame, plywood seat and back upholstered foam rubber and covered in a wide range of fabrics. It is also made with mahogany frame, polished light or dark finish, or natural beech. Designer: Howard B. Keith, MSIA. Made by H. K. Furniture Ltd (GB)



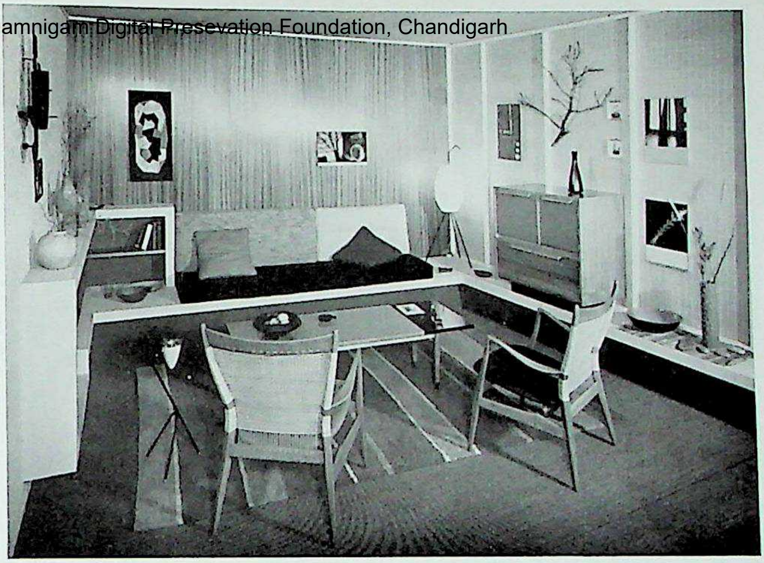
ABOVE: Chaise-longue on mahogany frame upholstered foam rubber; the seat cushion is reversible. Antique Japanese lacquer folding table with glass top and white leather straps. Designer: Tommi Parzinger. Made by Parzinger Originals, Inc. (USA)

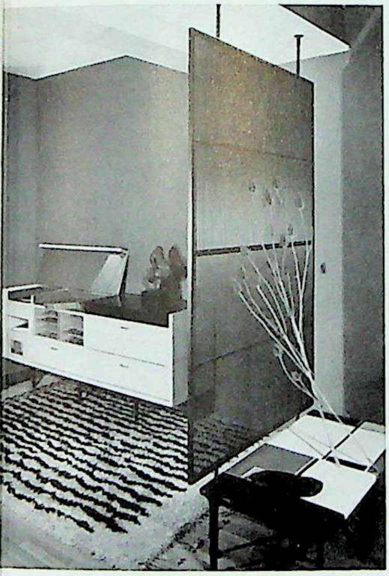




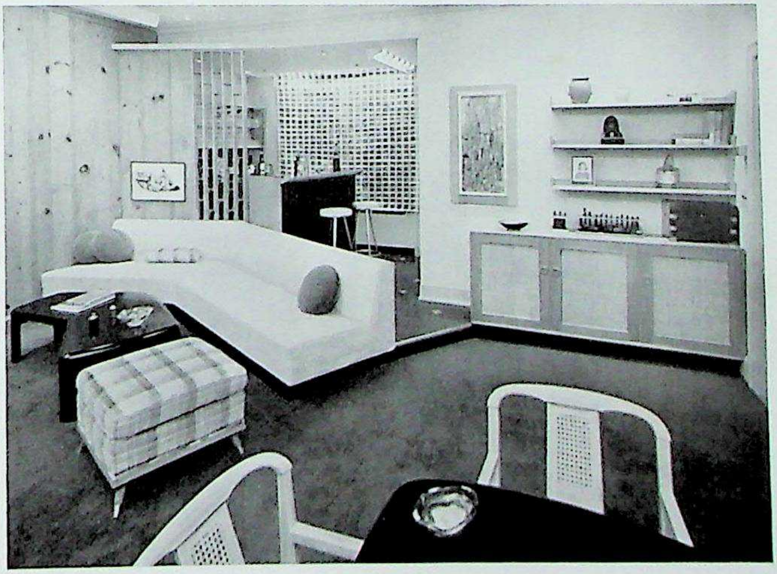
ABOVE: The focal point of interest in this living room is the cabinet fitted with high-fidelity sound equipment including a tape recorder. In a walnut finish with black-lacquered legs and adjustable brass feet, it matches the 'campaign chest', long low table (used here as a studio seat), and console table at left. The upholstered pieces have sprung seats and backs and deep foam rubber cushions. LEFT: The same cabinet with turntable end open. The fold-back lid gives easy access to all parts of the interior. Loudspeaker units are either housed within the cabinet (instead of tape recorder) or separately. Designed and made by E. Gomme Ltd (GB)

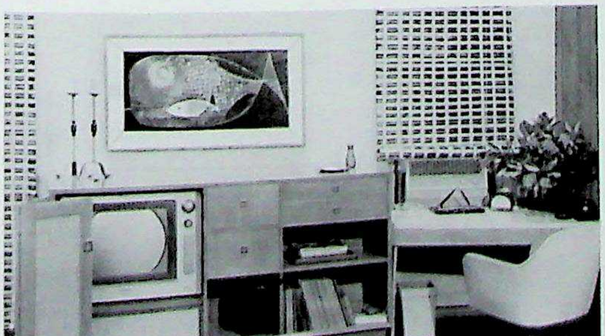
RIGHT: Living room furnished in cherry-wood and beech; end wall panelled in sapele. The continuous low wall shelf is painted light grey, seat cushions in black, grey, and light yellow. Top of the centre table is surfaced in Panolux, also in grey and black. Designer: Jos. de Mey. Made by Van Den Berghe-Pauvers (BELGIUM)



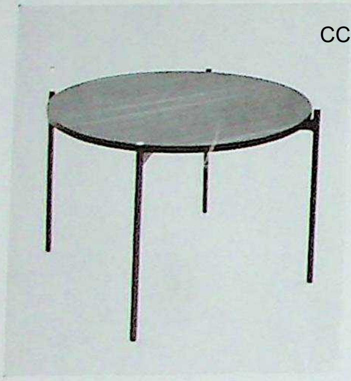


ABOVE: White-painted radiogram and record storage cabinet; with black glossy finish to the fold-back divided lid. Screen in perforated tôle. Designed and made by the Société Matégot (FRANCE)

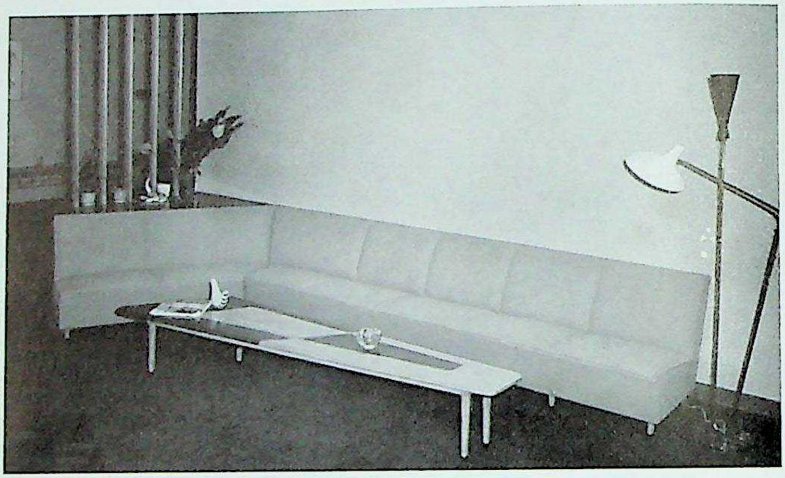




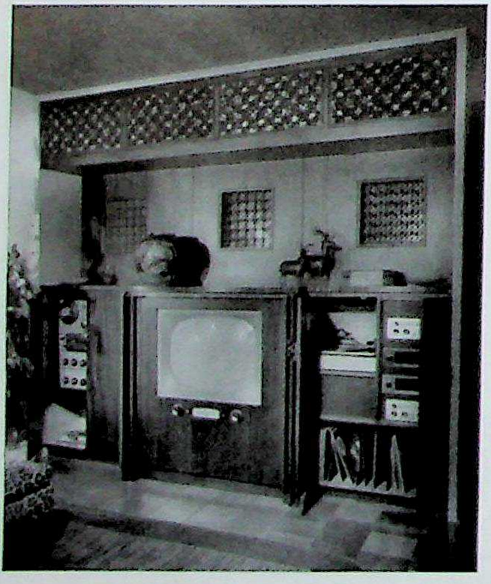
ABOVE: Study, with bar leading off it. The settee is dowelled into the raised bar floor, and its shape governs that of the black-lacquered coffee table. LEFT: The figured oak television/Hi-Fi radio cabinet is specially designed at an angle to the desk to follow the same line, and its folding cane doors match those of the cabinet opposite. The room is carpeted in burnt-orange, wall-hangings in off-white tweed fabric, settee covered in off-white linen. Interior designed and executed by Virginia Harlow, and Wor-de-Klee, Inc. (USA)



ABOVE: Occasional table with top in rosewood veneers, matt finish, supported on flat iron stretchers; lacquered tubular steel legs. Designed and made by Gebruder Thonet AG (GERMANY)

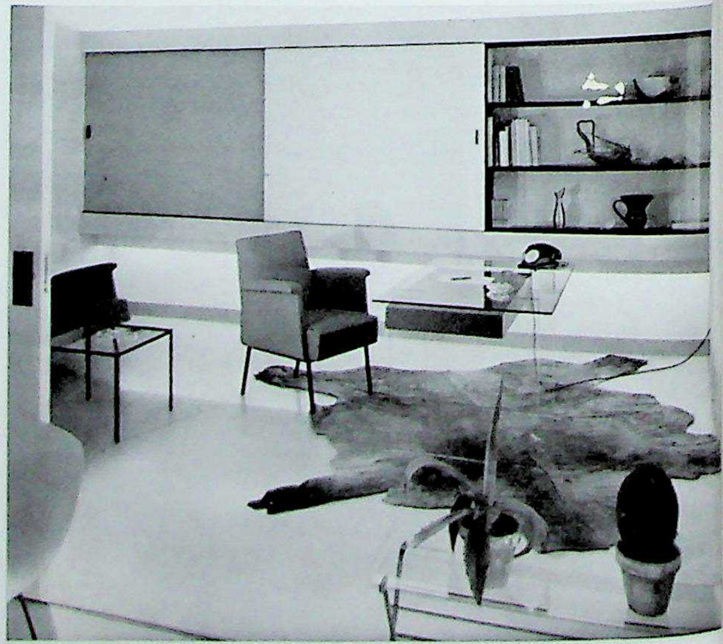


ABOVE: Coffee table, 8 feet long, top inlaid satinwood and teak; settee upholstered Tibor deep texture fabrics in mauve and green; ceiling height satinwood fins act as a room divider. Designer; Terry Jonklaas, MSIA. Executed by The Decorators & Furnishers Ltd (CEYLON)

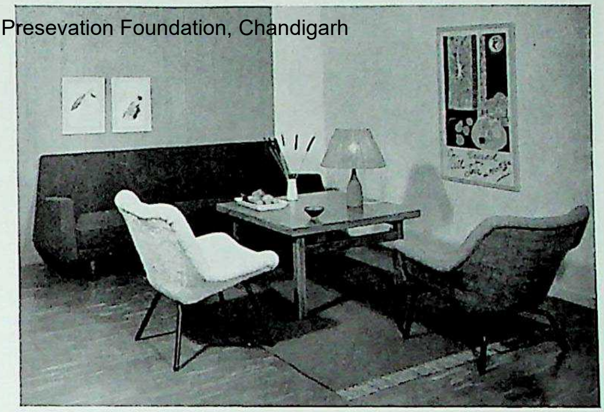


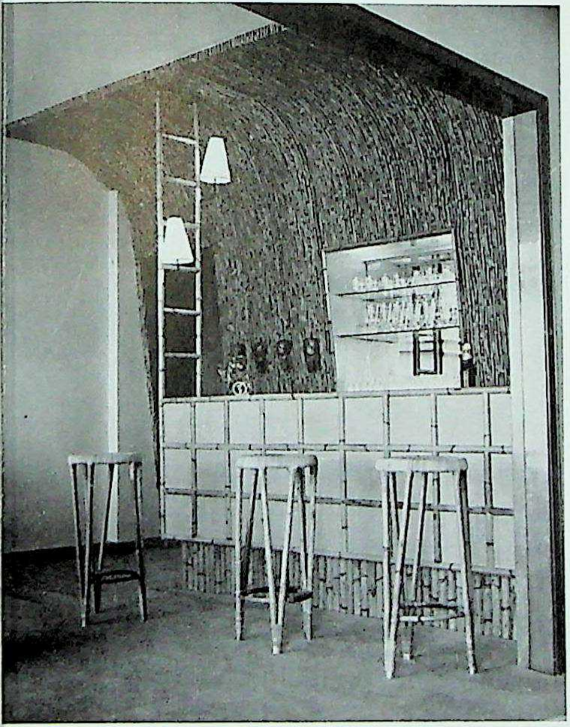
ABOVE: Built-in cabinet of ribbon grain mahogany with carved wood Persian inserts; the topmost panels serve as the sound outlet, centre panels as light outlet. Tape recorder, television set, Hi-Fi radio and record library are thus incorporated in a single unit and can be closed off when not in use. Designed and executed by H. W. Grieve, AID (USA)

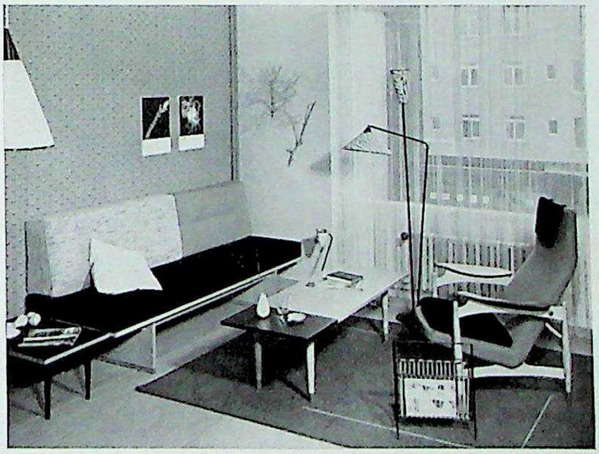
BELOW: Study off living room, from which it can be shut off by means of a sliding door. Writing desk in *Securit* glass with ash drawer. Diffused lighting is built-in to the bookshelves, which are fitted with sliding doors lacquered in red and white. Designed and executed by Jacques Dumond (FRANCE)



RIGHT: Teak table, and foam rubber upholstered chairs with contrasting types of covering fabric; stove-enamelled black iron legs. Designed and made by Hiort af Ornäs (FINLAND). For Gösta Westerberg Möbel AB (SWEDEN)

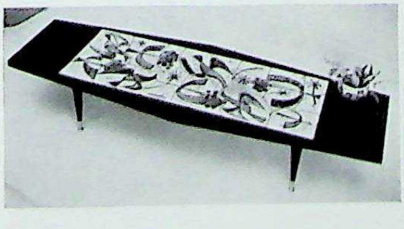


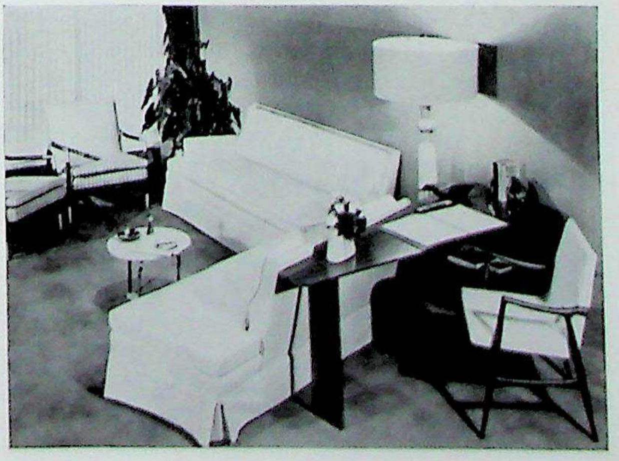




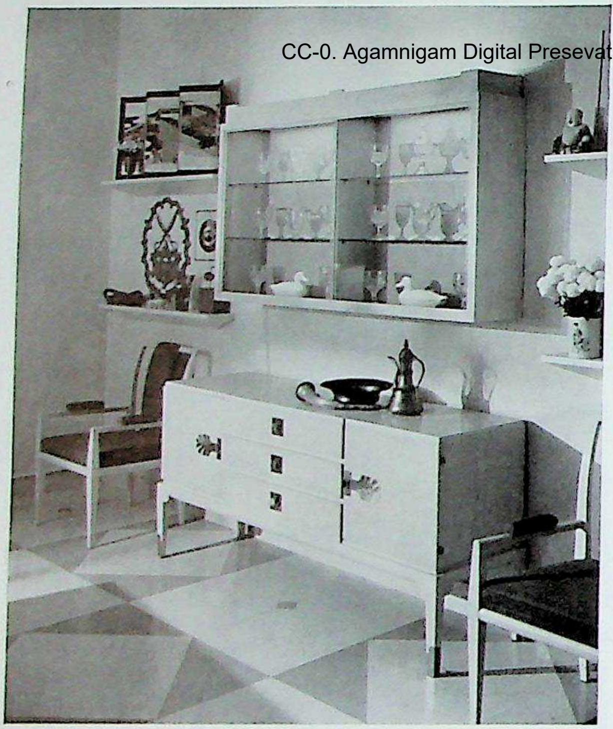
ABOVE: Bamboo bar and stools, with canopy covered in bamboo-pattern printed cotton. Designed for a flat in Beirut by Jean Royère (FRANCE). BELOW: Walnut coffee table, 6 feet long, on brass-tipped feet. Inset hand-decorated ceramic panel by Krystyna Sadowska; table made by Konrad Sadowski (CANADA)

ABOVE: Living room furnished in teak and beech, small table surfaced grey/black Panolux. Foam rubber upholstery, red, black, and white cushions. Papered wall blue/green, other walls painted light grey. Designer: Jos. De Mey. Executed by Van Den Berghe-Pauvers (BELGIUM)

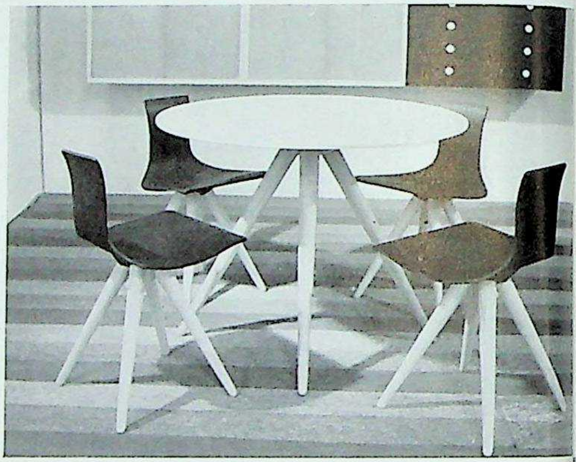




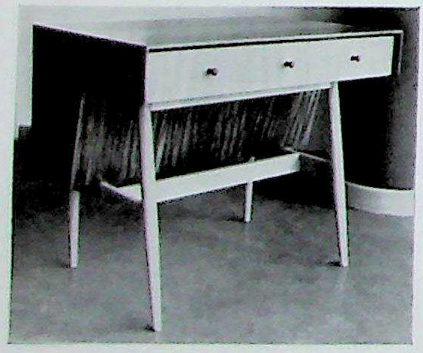
RIGHT: Full-skirted settees upholstered in off-white damask weave over sprung seat, foam-rubber padded back and loose seat cushions with button tufting. Walnut writing desk can be attached either right or left; desk chair upholstered off-white leather. Designer: Norman MacGregor. Made by Valley Upholstery Corporation (USA)



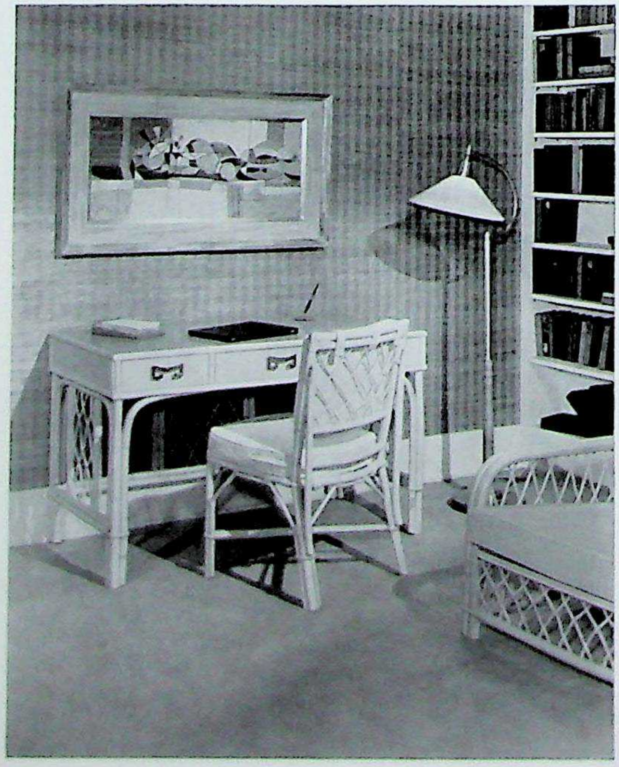
ABOVE: Maple chest, platinum finish, gold-bronze hardware. The interior is fitted with adjustable shelves and one drawer is fitted for silver. The matching display cabinet has concealed top lighting and sliding glass doors; the back panel is lacquered. Designer: Tommi Parzinger. Makers: Parzinger Originals, Inc. (USA)



ABOVE: Natural ash dining table and chairs on tapered legs; the laminated chair seats are stained deep blue. Designer: Mogens Andersen. Makers: Arne Poulsen (DENMARK)



ABOVE: Matt wax finish writing desk/storage cabinet in multi-ply, veneered Australian walnut and lipped mahogany; drawer fronts veneered wych elm with mahogany pulls; the stand is in beech. Designed and made by Keith Wilkins, High Wycombe College of Further Education (GB)



RIGHT: Philippine rattan frame writing table, white glaze finish, with platinum-walnut Micarta top surface and combed grain white-oak veneer to drawer fronts; handles are in polished brass. The matching chair has a Pliofoam cushion. Both pieces are from the 'Country Casual' collection designed and made by The Ficks Reed Company (USA)

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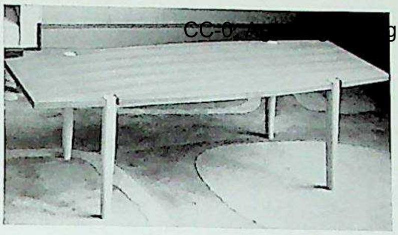
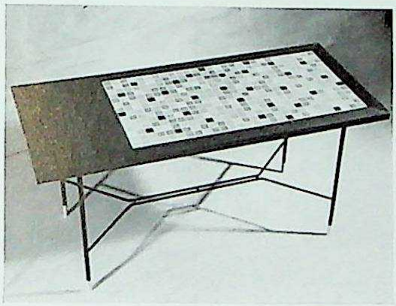
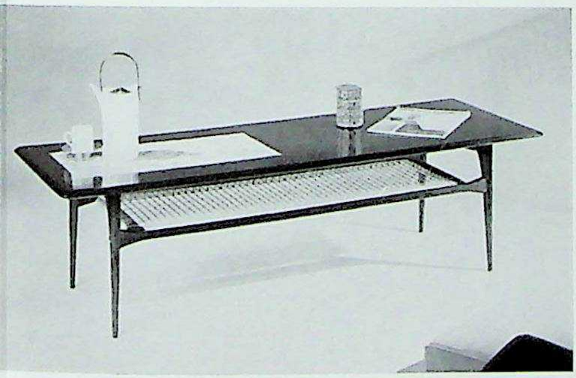


LEFT: Table on birch legs. The top, of traditional Japanese boat shape, is in *keyaki* wood (a type of elm), resin and wax finish. Designed by members of the Tokyo Industrial Arts Institute. Made by Sanyo Kogyo Co. Ltd (JAPAN)

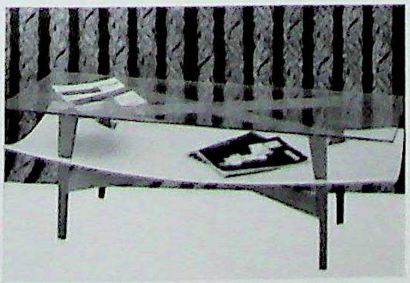


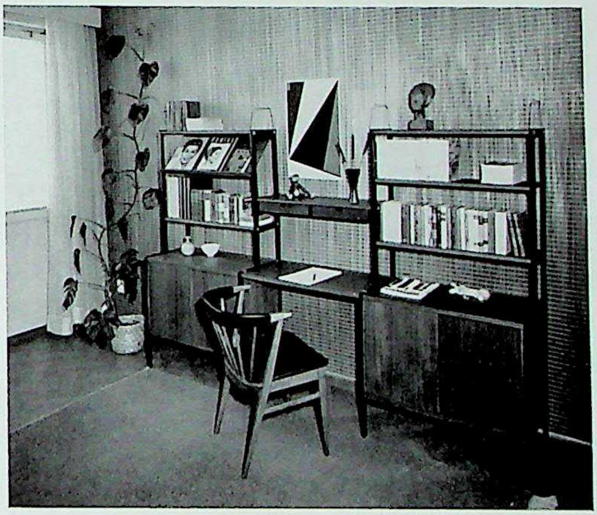
ABOVE: Mosaic-tiled cocktail table in laurel, on metal legs stove-enamelled black and tipped with brass. Designed and made by A. J. Eves, BA, MSIA (GB)



ABOVE: Coffee table in walnut, with tile inlay; cane shelf; length of top, 5 feet. Designer: I. B. Kofod-Larsen (DENMARK). Makers: Selig of Leominster (USA)

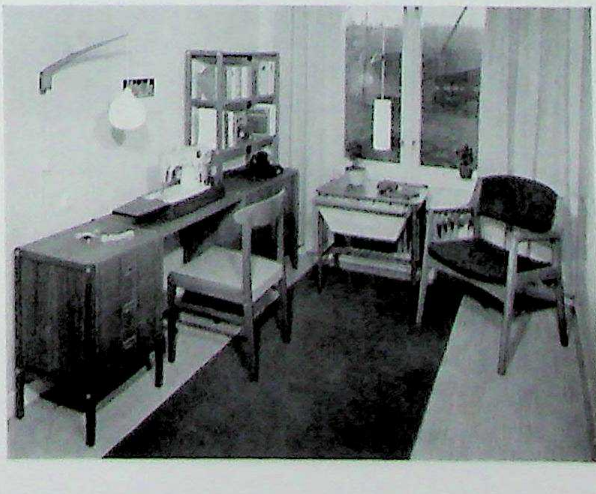
BELOW: Glass-topped occasional table on brass supporting struts and mahogany underframe; lower shelf in preformed plywood, painted white. Designer, A. A. R. McCrae. Made by Design Research Group: L.C.C. Technical College for the Furnishing Trades (GB)

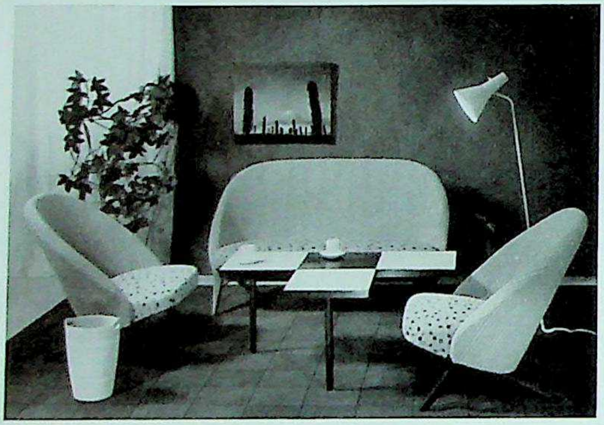




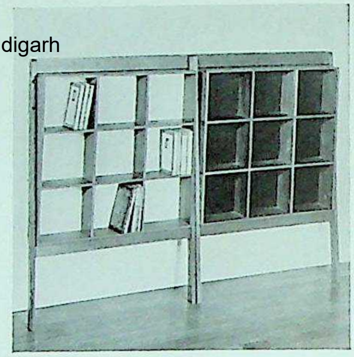
ABOVE: An arrangement built up of *Librett* multiple-units in teak on a framework of black-lacquered red beech. Armchair in red beech or oak, covered with Galon vinyl plastic. Designer: Bertil Fridhagen, SIR. Makers: AB Svenska Möbelfabrikerna (SWEDEN)

BELOW: Another grouping of *Librett* multiple-units in teak and teak-stained red beech, used here to furnish a sewing room. The straight-back chair is made in red beech or birch. Designer: Bertil Fridhagen, SIR. The armchair in red beech is designed by Sigvard Bernadotte. Makers: AB Svenska Möbelfabrikerna (SWEDEN)

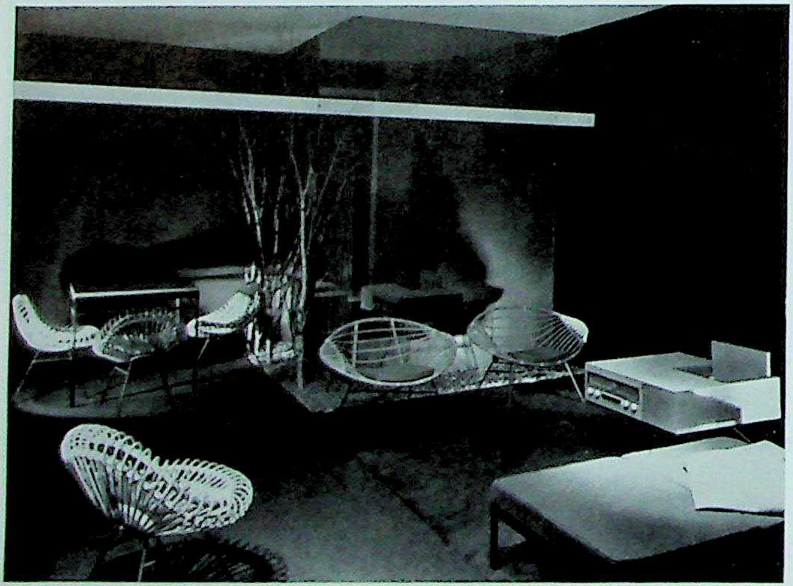




ABOVE: Settee and chairs with pre-formed back and seat on ebonised beech legs. The seat is upholstered in De Ploeg grey/black *Chicago* fabric over 'Epeda' springs; the back in grey *Livorno* over foam rubber. Designer: Th. Ruth. Made by Wagemans & Van Tuinen, NV (HOLLAND)

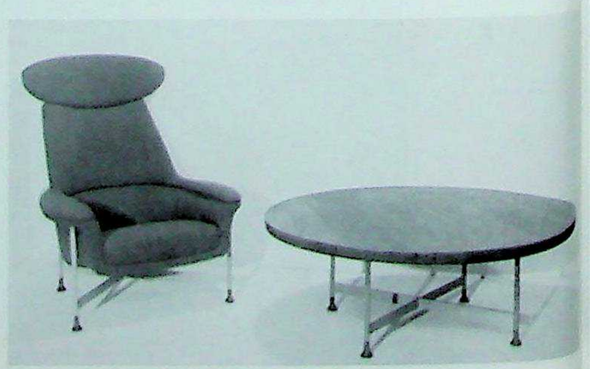


ABOVE: Teak open-unit bookcase for 'Penguin' small format books, back faced in Formica in a variety of colours. Designed and made by Barry Warner, Leicester College of Art (GB)



ABOVE: Cane chairs on tubular iron legs, lacquered black, with seat cushions in latex foam; ash box-table on black iron legs mounted on castors houses radio, records and record player; the interior is lined in orange Feutrine, the top surfaced in white Formica. The dining table top, surfaced in grey Formica, extends to 5 feet 6 inches; its base, and that of the studio couch, is of square section iron, lacquered black. Interior designed and executed by Janine Abraham (FRANCE)

BELOW: Armchair, and teak-topped coffee table on steel underframe with teak feet; chair upholstered in blue wool fabric, handwoven by Doris Nielsen. Designer: Finn Juhl. Made by Niels Vodder (DENMARK)



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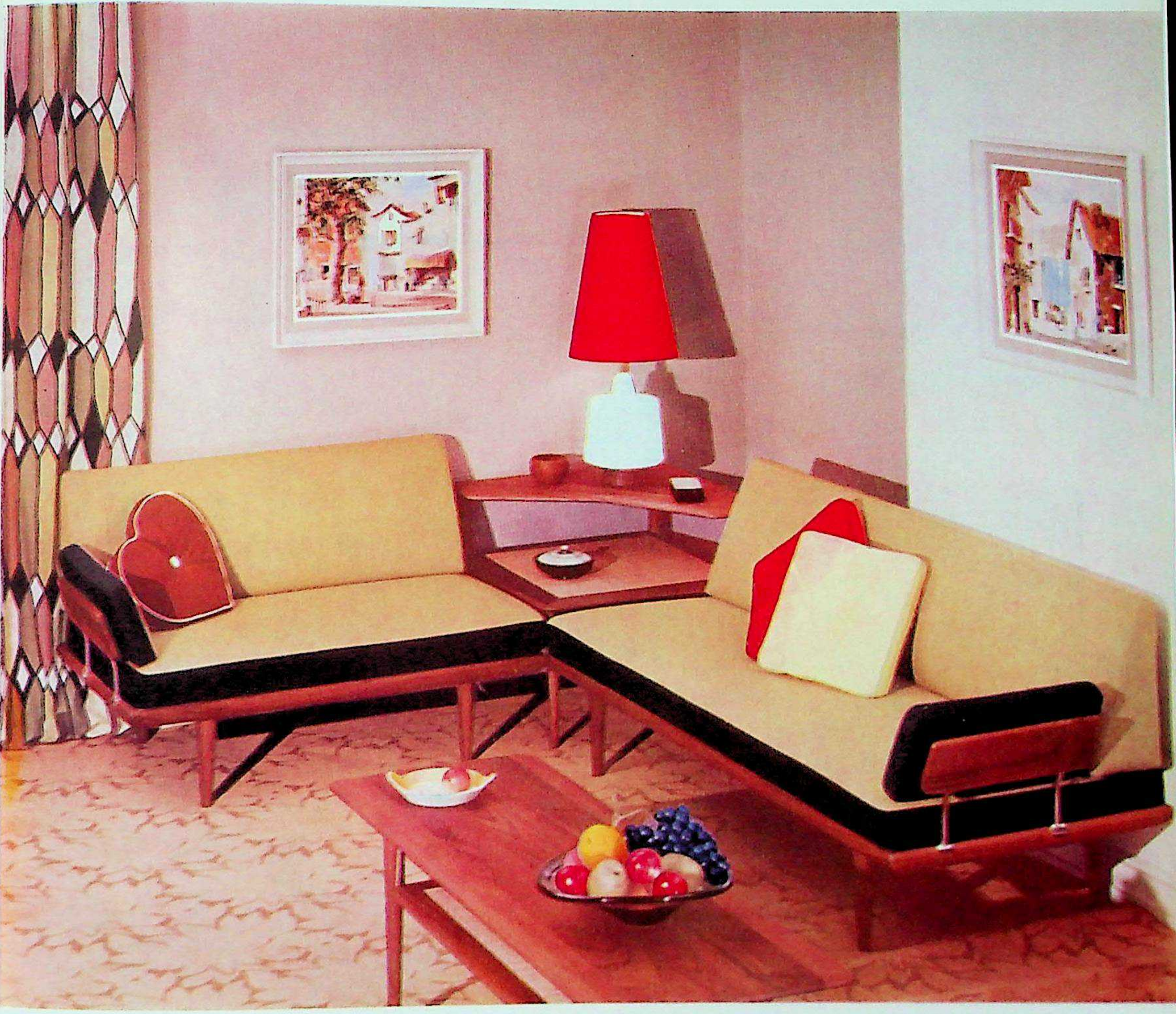
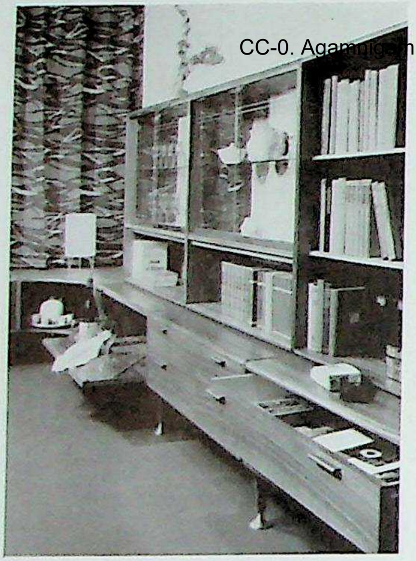
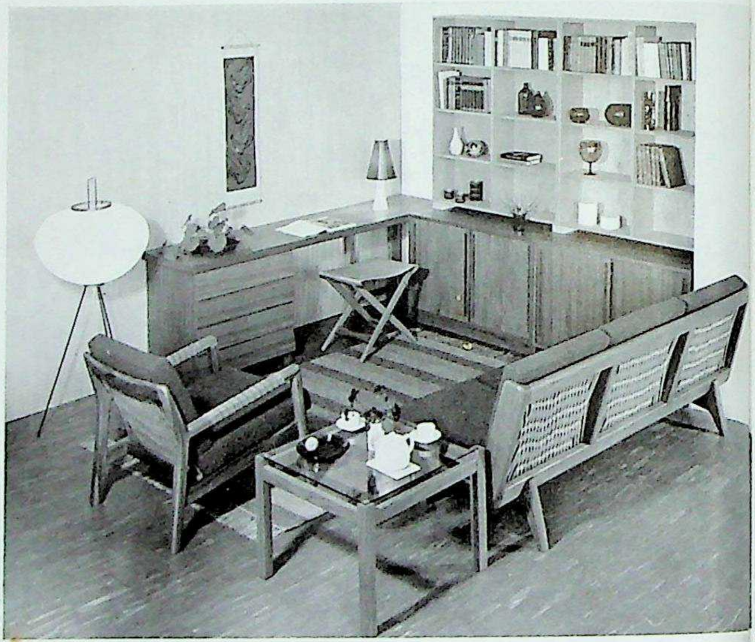


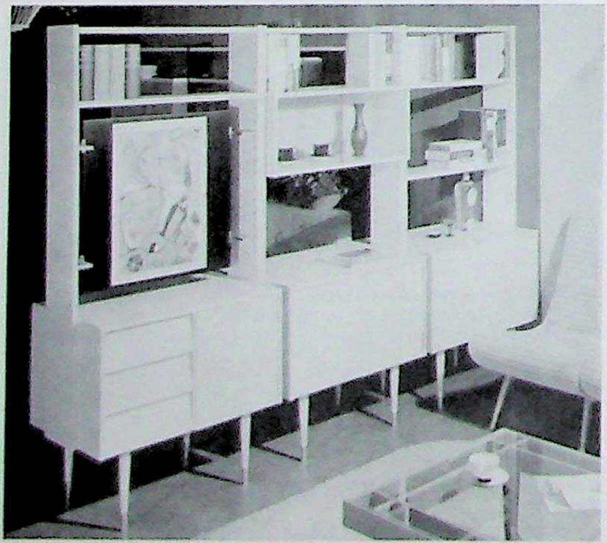
Danish oiled-teak furniture in a setting reflecting the warm tones of the wood, and enlivened by brilliant touches of scarlet. The 'bumper' settees have loose, sprung seat and back cushions, and the armrests can be placed at either end; they are thus adaptable to a variety of seating arrangements. Interior designed and furnished by Harrods of London (GB)



ABOVE: Window-level storage units in walnut with maple bookshelves and display cabinets. Designer: A. A. Patijn. Makers: Meubelfabriek Zijlstra (HOLLAND)

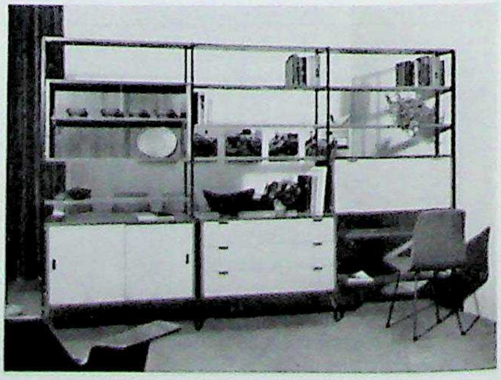
RIGHT: Corner of living room furnished in teak except for bookshelves, which are in oak. Interwoven leather thong back to settee and armchair, with loose foam rubber cushions covered in wool fabric; armrests of chair are also bound in leather. Made by Hiort af Ornäs (FINLAND). For Gösta Westerberg Möbel AB (SWEDEN)

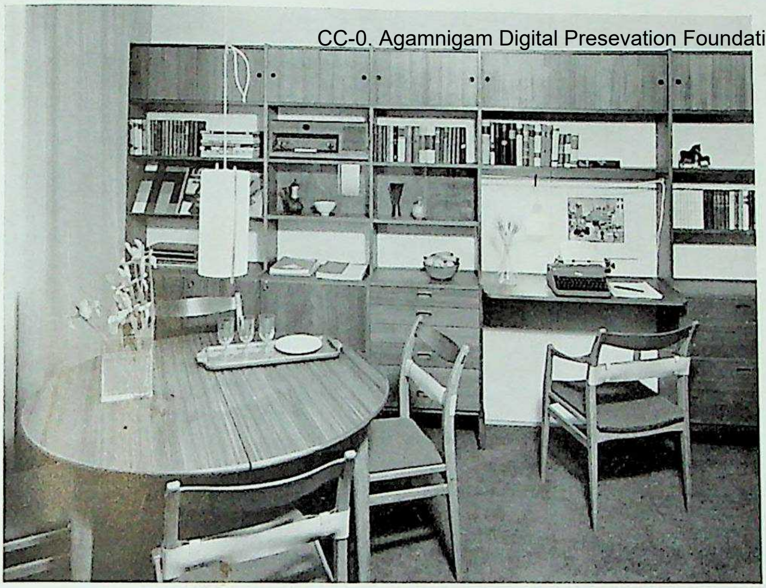


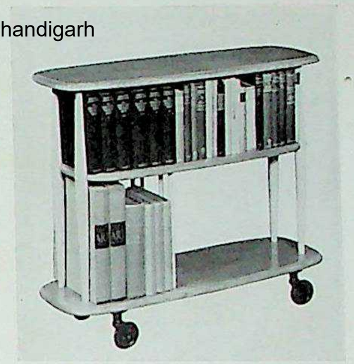


LEFT: *Formulette* cabinet/bookshelf units in white ash, or in mahogany. Designed for variable arrangement by slot-in device. Designer: H. Kempkes, Jr. Makers: Kempes' Meubelfabrieken NV (HOLLAND)

BELOW: *The Interplan* free-standing or wall unit on square section steel uprights stove-enamelled grey, with adjustable brass feet. Shelves mahogany; cabinets mahogany with fronts veneered ash or rosewood; designed for variable arrangement by screw or hook-on device. Designer: Robin Day, ARCA, FSIA. Made by Hille of London Ltd (GB)

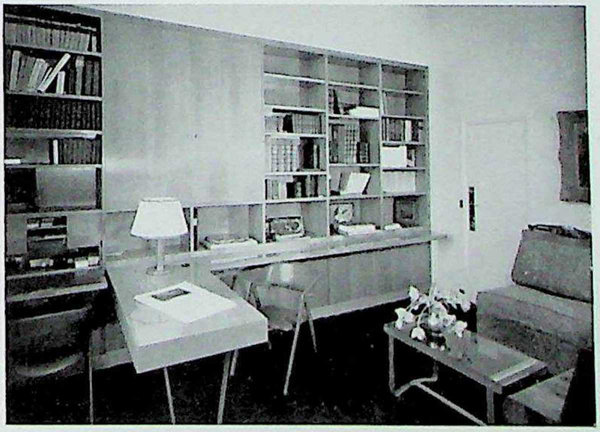


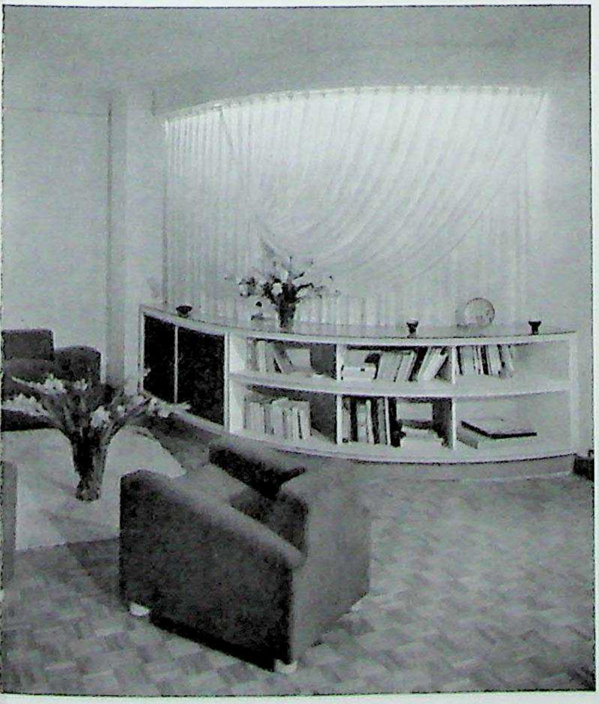


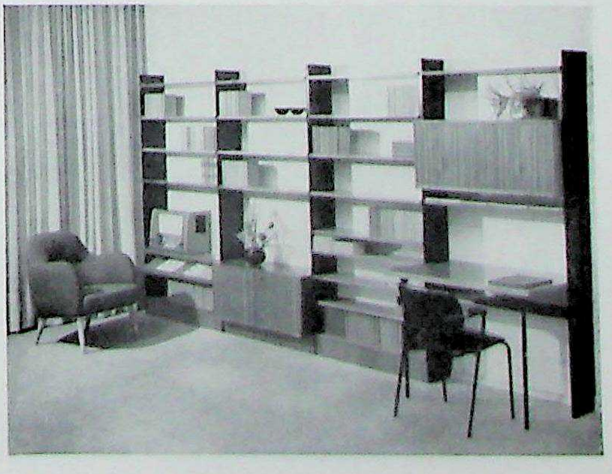


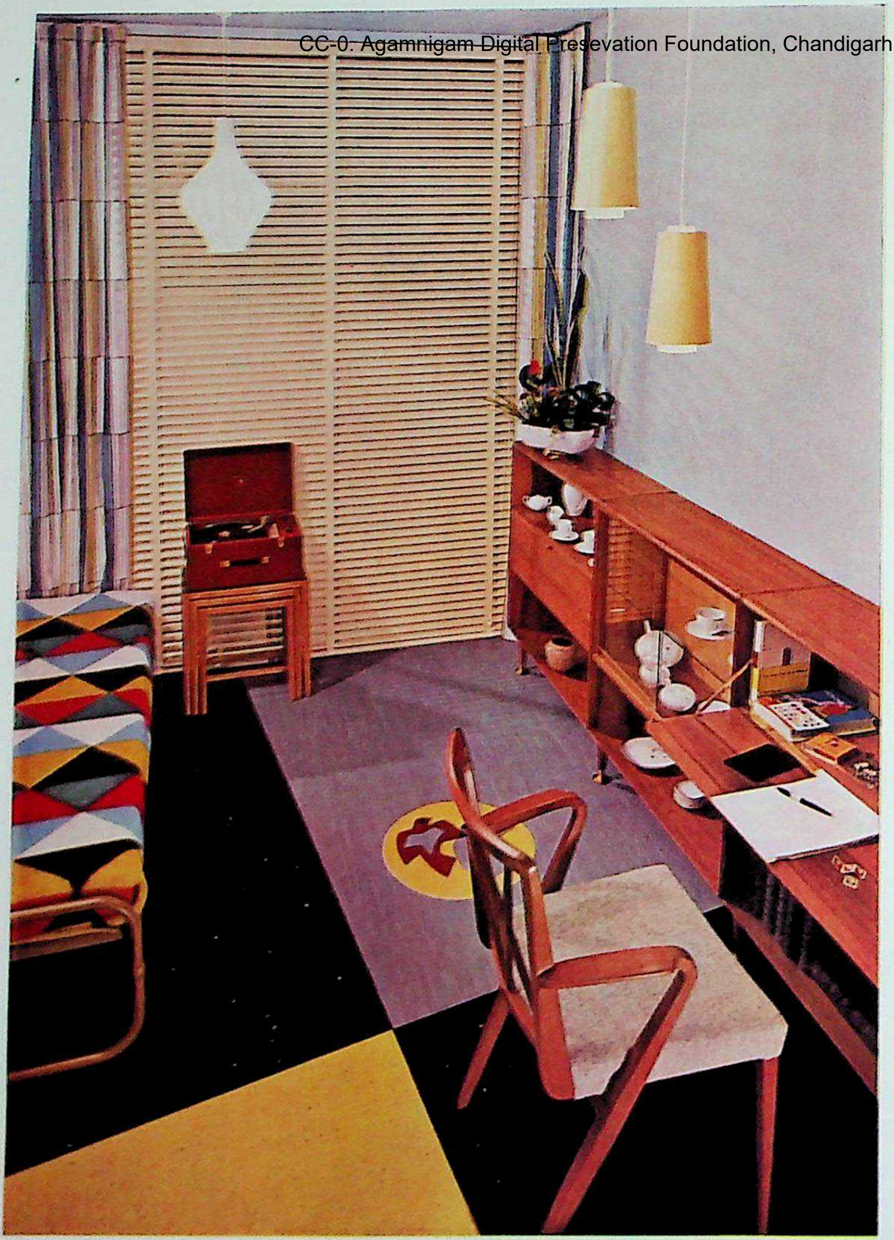
Trolley bookcase in elm or beech, wax finish, on ball-bearing castors. Designer: L. R. Ercolani. Made by Furniture Industries Ltd (GB)

ABOVE: Wall fitting of combined shelf/cabinet units, designed for variable arrangement by Nils Stål (NORWAY). The teak table, and chairs with leather back support are by Yngve Ekström (SWEDEN). For Gösta Westerberg Möbel AB (SWEDEN). RIGHT: Study with built-in wall fitting in acajou; carpeted in navy blue moquette with putty-coloured walls. Designer: Jacques Adnet. Made by Compagnie des Arts Français (FRANCE). BELOW RIGHT: Demountable teak wall fitting, with movable shelves, chests and writing desk; end panels lacquered black. Designer: A. L. Lindfors. Made by O/Y Wilh. Schauman AB. For O/Y Skanno AB (FINLAND). BELOW: White-painted wall fitting designed to follow the curve of the staircase well, with black straw inlaid decoration to cabinet. Concealed lighting between the draperies gives a soft illumination. Designed and executed by Jean Royère (FRANCE)





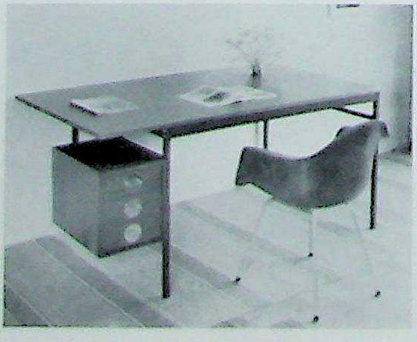


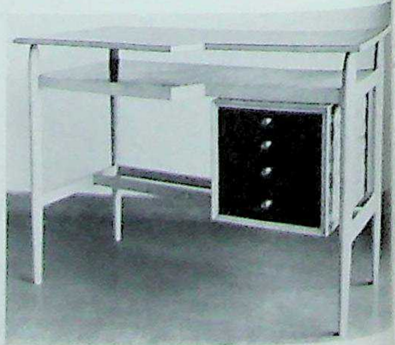


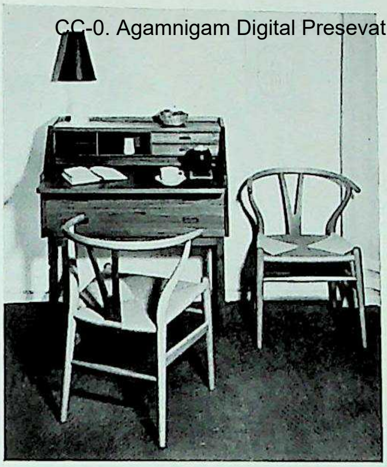
LEFT: Girl's study/bedroom in a lively and fresh-looking colour scheme. It is furnished with 'poly-Z' link-units in walnut, built up as a continuous wall fitting with matching chair. The inlaid linoleum floor covering is both practical and decorative. Interior designed and executed by A. A. Patijn (HOLLAND)

BELOW: Writing table in figured teak, framing in ash; drawer fronts faced in Formica with brass pulls. Designed and made by Roger Fitton, High Wycombe College of Further Education (GB)

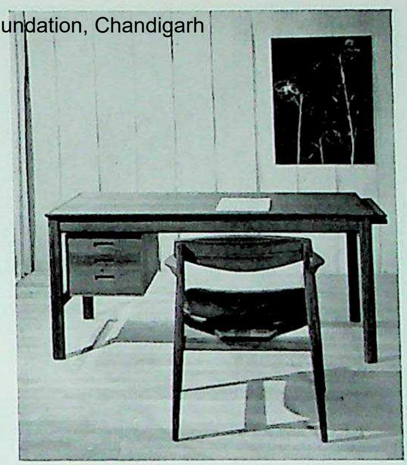
Trisa work- or dining table in teak or jacaranda on square section metal legs lacquered graphite grey. The three-drawer pedestal is detachable and can be placed inside of outside the legs to the right or left. Designer: Erik Herløw, MAA. Made by AB Nordiska Kompaniet (SWEDEN)



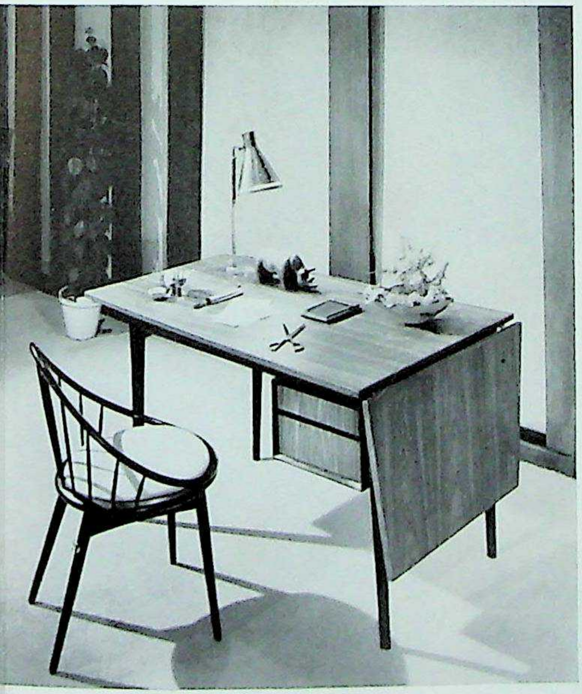




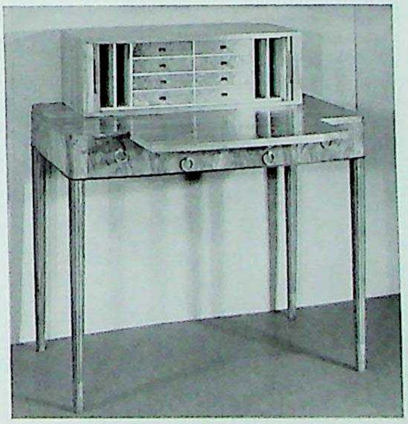
ABOVE: Secretaire in teak, designed and made by Gösta Westerberg Möbel AB (SWEDEN). The oak chairs with woven fibre seats are designed by Hans J. Wegner. Makers: Carl Hansen & Son (DENMARK)



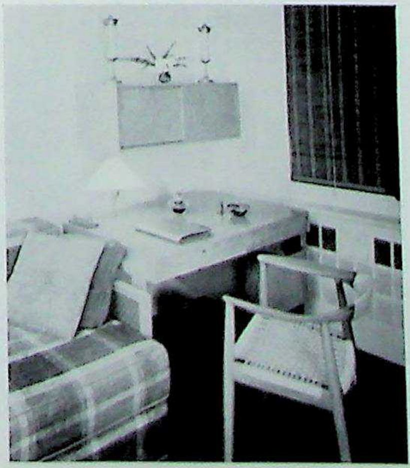
ABOVE: Teak writing table with top extensions on ball bearings; the drawers are detachable, and can also be placed at right. Designers: Tove and Edv. Kindt-Larsen. Made by Gustav Bertelsen & Co. (DENMARK)



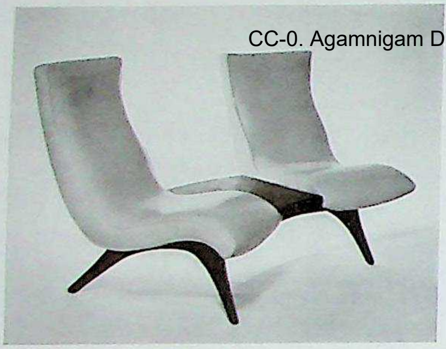
ABOVE: Drop-leaf writing desk in rosewood with oiled teak veneer; underframe and spindle-back chair in nubian (as shown), or in walnut or saddle finish. With leaf extended, the top measures 5 feet 8 inches. Made in Denmark. For Selig of Leominster (USA)



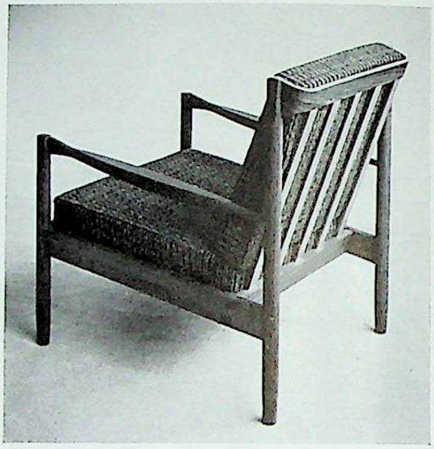
ABOVE: Writing table in English walnut and amboyna, inlaid with ebony; top cabinet fitted with a tambour shutter and pull-out top. Designed and made by Barry Warner, Leicester College of Art (GB)



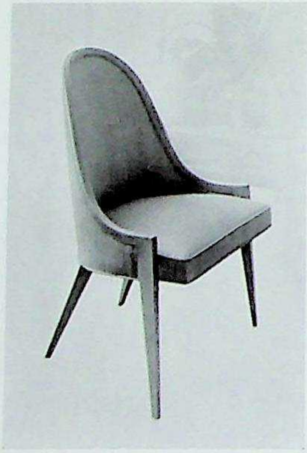
RIGHT: Corner of study, with writing desk, wall cabinet and chair in figured oak. Designed and made by Wor-de-Klee, Inc. (USA)



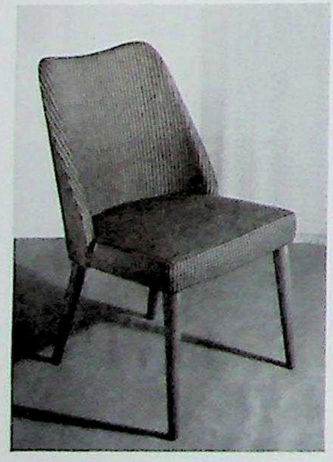
ABOVE: *Contour* two-seater, upholstered in white cowhide, with connecting shelf and base in walnut, oil finish. Designer: Vladimir Kagan, AID. Made by Kagan-Dreyfuss Inc. (USA)



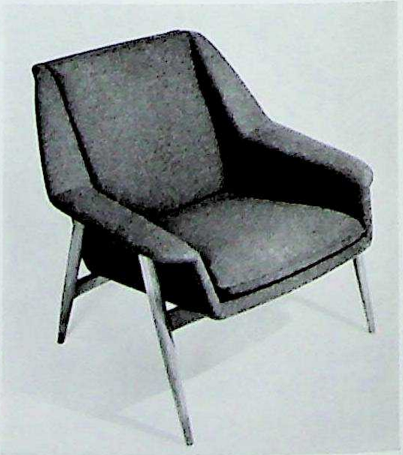
ABOVE: Rosewood armchair with loose seat and back cushions of foam rubber covered in wool tapestry. Designed and made by O. Tybulewicz at the Royal College of Art (GB)



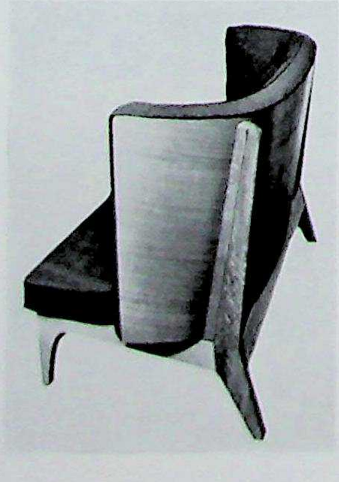
ABOVE: Occasional chair upholstered in powder blue silk; the frame is mahogany with an 'antique white' finish. Designer: Harvey Probber. Made by Harvey Probber, Inc. (USA)



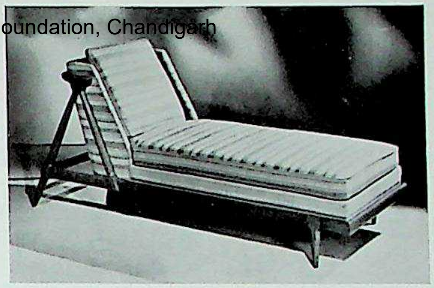
ABOVE: *Kirby* dining chair. Hardwood frame, upholstered wool tapestry over plastic foam on Pirelli webbing. Designer: Laurence A. Reason. Makers: A. Reason & Sons Ltd (GB)



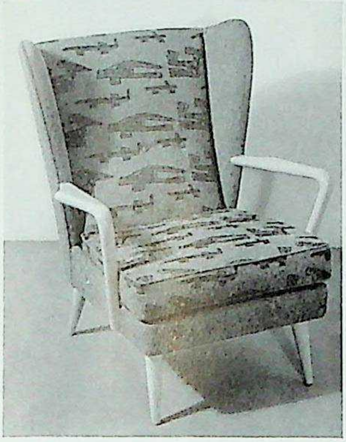
ABOVE: *Menton* on yew underframe. Sprung pre-formed seat with wool fabric upholstery over 'Parkertex' foam-padded back and loose seat cushion. Designed and made by Parker-Knoll Ltd (GB)



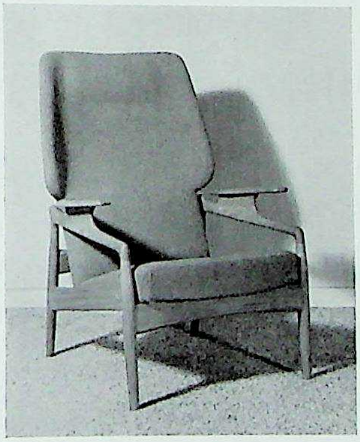
Oak settle designed to seat three for television viewing. The curved back, padded with rubberised hair, and loose Dunlopillo seat cushion are covered in Tibor *Tiara* fabric. Designed and made by Edward Baly (GB)



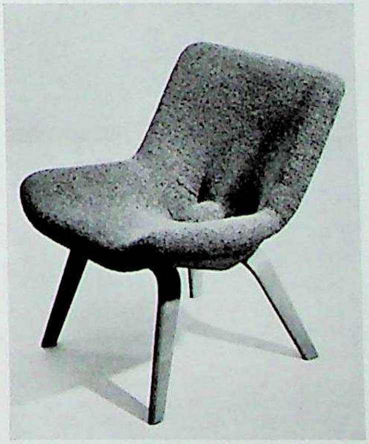
ABOVE: Chaise-longue in pecan wood, warm emberglow finish, with coil-sprung seat and foam rubber cushions; fitted muslin cover. Designed and made by Tomlinson (USA)



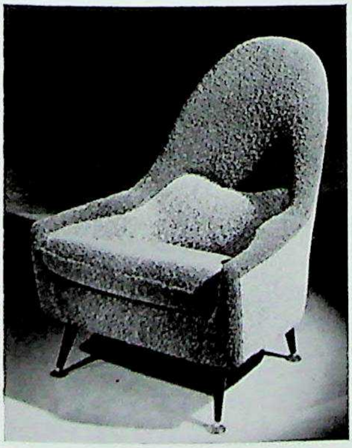
ABOVE: *Triton* tension-sprung beech frame armchair, natural or ebonised finish, or in walnut or mahogany. Fitted with loose seat cushion in Lintafoam rubber and upholstered in a wide range of covering fabrics over Lintafelt padding. Designer: Howard B. Keith, MSIA. Made by H. K. Furniture Ltd (GB)



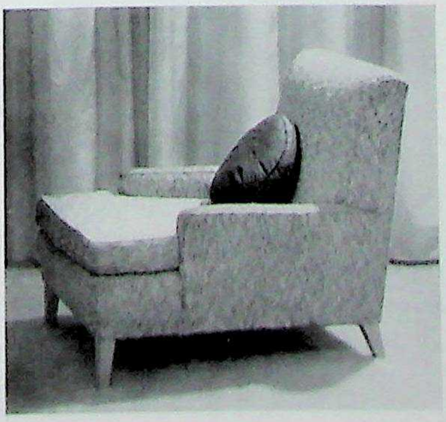
ABOVE: Solid teak frame easy chair with tip-back adjusting to the sitter's weight. Designed and made by Advance Design, Inc. (USA)



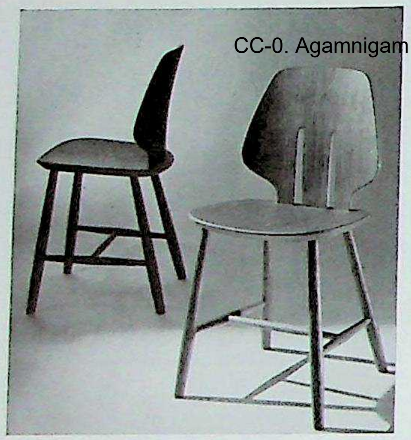
ABOVE: Foam rubber on pre-formed shape, covered handwoven wool fabric; beech legs. Designed by Hiort af Ornäs (FINLAND). For Gösta Westerberg Möbel AB (SWEDEN)



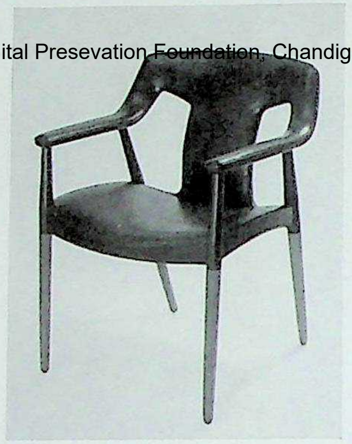
ABOVE: Low armchair from a suite in a two-tone deep texture wool fabric over rubber webbing and deep plastic foam padding, with foam rubber seat cushion dove-tailed into the back. The ebonised beech legs are fitted with brass ferrules. Designed by A. J. Milne, FSIA. For Heal's of London (GB)



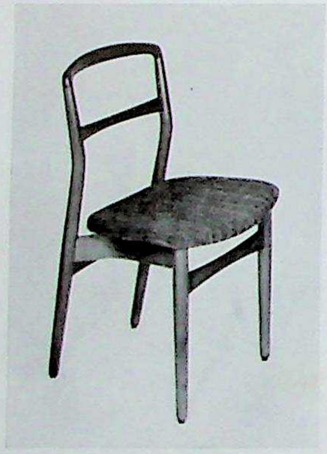
LEFT: Armchair with long Dunlopillo-cushioned seat; pale polished beech legs. Upholstered in black-and-white tweed, or in alternative colours; also made in hide. Designer: Michael Inchbald, MSIA, FRSA. Made by Michael Inchbald Ltd (GB)



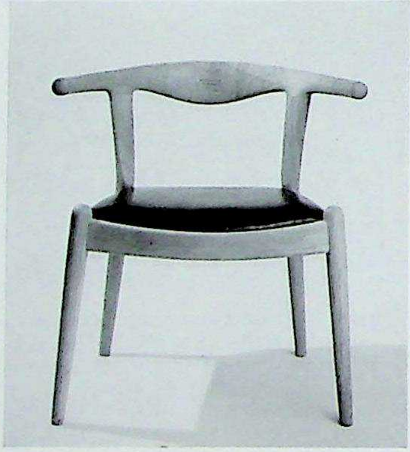
ABOVE: Dining chairs in natural or ebonised beech, or smoked oak; laminated seat and back. Designer: Ejvind A. Johansson. Makers: F. D. B. Møbler (DENMARK)



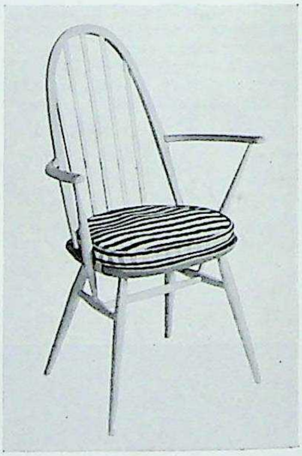
ABOVE: Teak armchair upholstered in black ox-hide. Designed by A. Bender-Madsen and Ejner Larsen. Made by L. Pontoppidan (DENMARK)



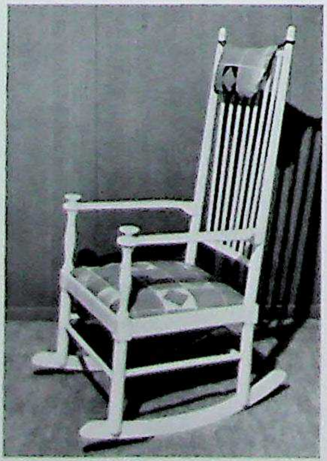
ABOVE: Laminated beech-frame bedroom chair with 'coat-hanger' back; foam rubber-padded seat, handwoven wool fabric cover. Designed and made by Sven Staaf and Lars Olson, SIR (SWEDEN)

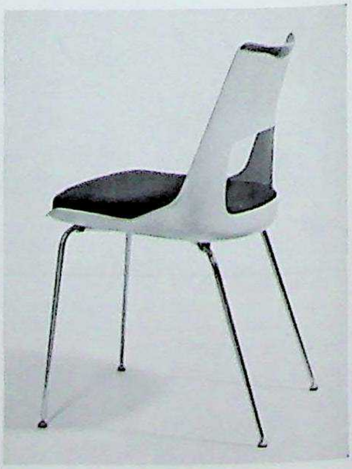


ABOVE: Broad frame natural oak chair with padded seat upholstered in black leather. Designer: Hans J. Wegner. Made by Johannes Hansen (DENMARK)

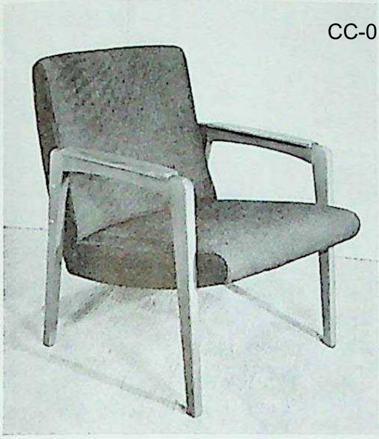


ABOVE: *Windsor* armchair in natural beech, wax finish; latex foam cushion with detachable cover. Designer: L. R. Ercolani. Makers: Furniture Industries Ltd (GB)

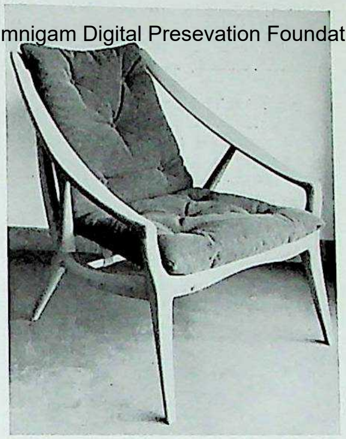




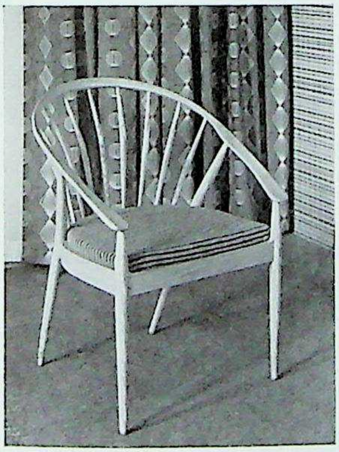
RIGHT: White hardwood rocking chair with padded seat cushion and head-rest. Designed by Karl-Axel Adolfson. For Gösta Westerberg Möbel AB (SWEDEN). FAR RIGHT: Moulded fibreglass seat on polished steel tapered legs. Available in yellow, black, turquoise, or deep blue, with wool-covered foam rubber cushion. Designed and made by Kay Kørbing (DENMARK)



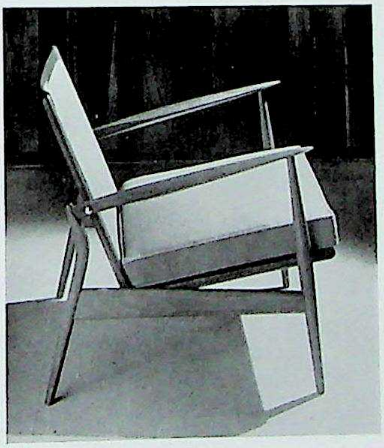
ABOVE: Red beech frame, teak armrests, mahogany, jacaranda or ebonised finish; *No-sag* springs in seat and back. Designer: Bengt Ruda. Makers: AB Nordiska Kompaniet (SWEDEN)



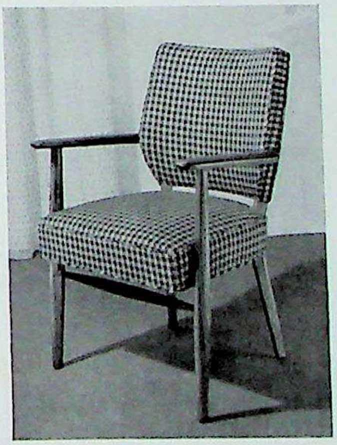
ABOVE: Oregon pine frame with corduroy kapok-stuffed cushions on rubber webbing. Designed and made by John Tucker, High Wycombe College of Further Education (GB)



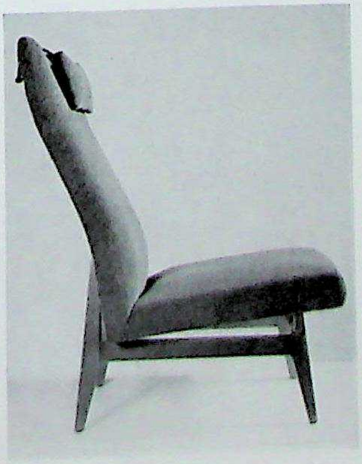
ABOVE: Steam-bent ash frame, loose foam rubber cushion on tension springs. Designed and made by John and James Herbert and E. Rodker, L.C.C. Technical College for the Furnishing Trades (GB)

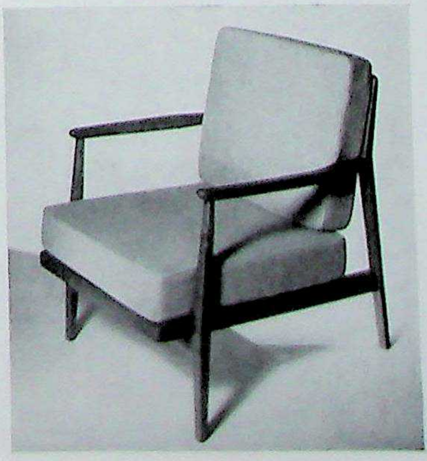


ABOVE: Walnut, saddle, or nubian finish hardwood frame with 'spear-head' armrests of African inspiration. Cane back, foam rubber seat cushion with zippered cover. Made in Denmark for Selig of Leominster (USA)



ABOVE: *Kendal* in solid walnut, hand-sprung seat, and padded back with rubberised-hair filling; wool tapestry cover. Designer: Laurence A. Reason. Makers: A. Reason & Sons Ltd (GB)



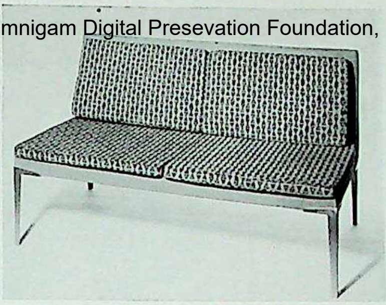


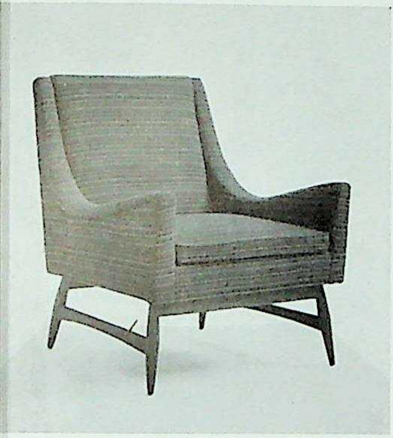
RIGHT: High-back sewing chair in white beech. Upholstered foam rubber on Pirelli webbing with wool fabric covering; the head cushion is adjustable. Designed and made by D. Meredew Ltd (GB). FAR RIGHT: Oiled walnut frame with hand-woven wool fabric covers on loose foam rubber cushions. Designer: Reinhold Koller. Made by Aka Works (CANADA)

RIGHT: Coffee table in walnut, mahogany, or oak, oil finish. The tray leaf is faced with Formica material; with ends extended [illegible] 8 [illegible] Designer K. [illegible] Poulsen. Made by Scandia Furniture Reg'd (CANADA)

BELOW: Beech table and 'knock-down' chairs, transparent lacquer finish. The table top is in hardboard with Hornitex or Resopal surface; the chair seats, upholstered in Moltopren with washable plastic covering, are easily removable for cleaning. Designed and made by Josef Theisen, OHG (GERMANY)

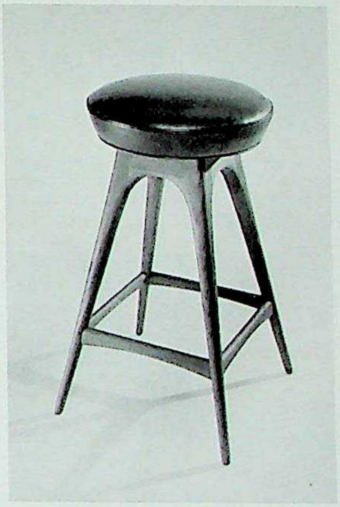
State Museum, LUCKNOW.

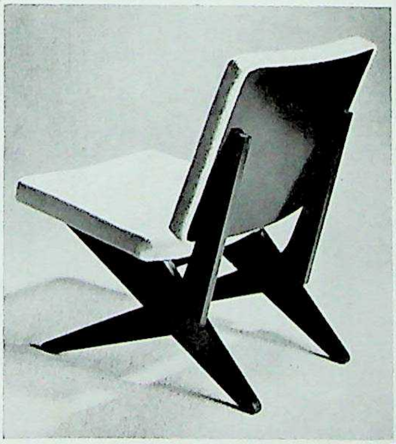




ABOVE: Oak frame settee with rubber-webbing seat and detachable metal legs; the Latex foam cushions are reversible. Designer: Herbert Yates. Made by Herbert Yates Group Ltd (GB)

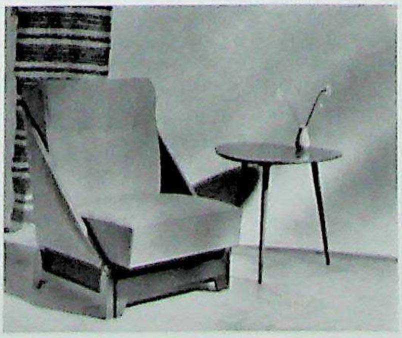
LEFT: Armchair on oil finish walnut base; 'No-sag' springs and Latex foam upholstery with striped wool fabric cover in blues, greens, and purples. Designers: James A. & Marie Howell. Made by Design Previews Inc. (USA)

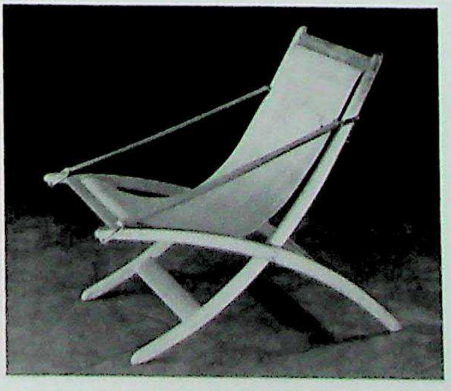




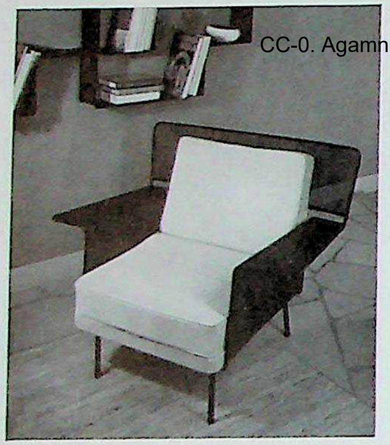
ABOVE: Oiled teak bar stool on sculptured legs; sprung cushion upholstered in black leather. Designer: Vladimir Kagan, AID. Made by Kagan-Dreyfuss, Inc. (USA)

ABOVE: Black-lacquered birch chair with reversible foam rubber cushions covered in plain wool fabric. Designer: Grunsven. Made by NV Ums-Pastoe (HOLLAND). BELOW: Convertible armchair/bed with fold-down back and slide-out base. Walnut finish birch frame, red/black wool repp covers over sprung cushions and base. Designed and made by M. Chomentowska, Warsaw Institute of Industrial Design (POLAND)



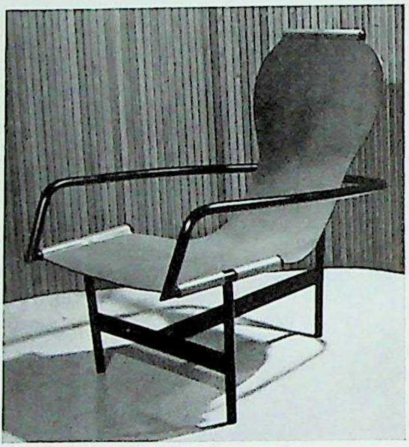


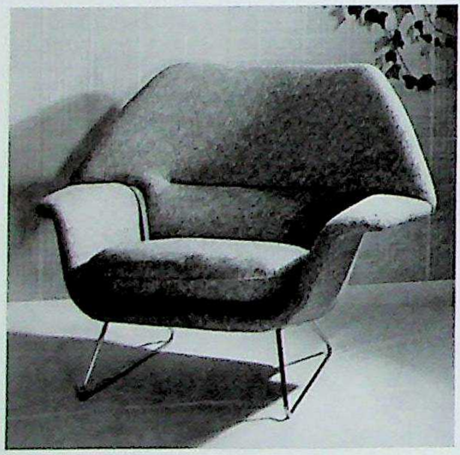
ABOVE: Folding chair in oak with canvas seat and adjustable leather straps. Designer: Professor Ole Wanscher. Handmade by A. J. Iversen (DENMARK)



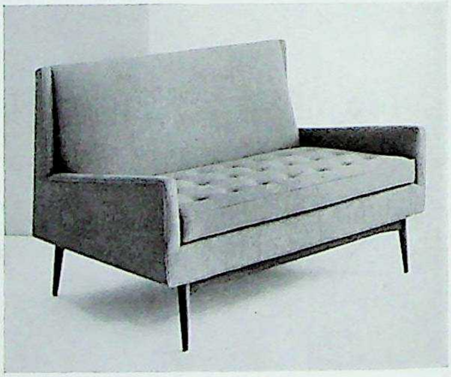
ABOVE: Stretched perforated-metal armchair, lacquered black, on black iron frame; Dunlopillo seat and back cushions. Designed and made by Société Matégot (FRANCE)

BELOW: Black tubular-iron frame chair with slung seat in tan leather. Designed and made by Adams, s.r.l. (ARGENTINA)

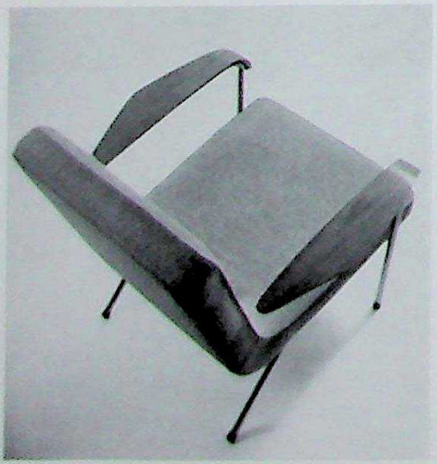


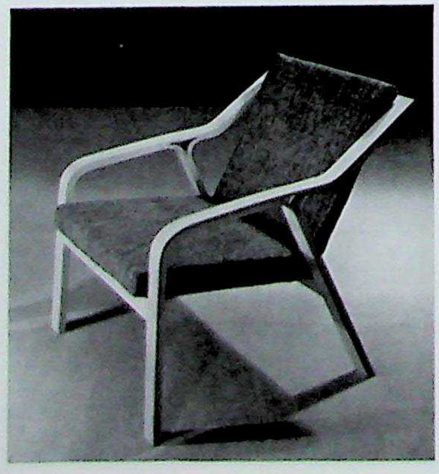


ABOVE: *H-W-H* chair of generous proportions. Wool fabric covering over preformed Latex foam padded seat and tapered cushion; chrome metal underframe. Designed by Robin Day, ARCA, FSIA. For Hille of London (GB)



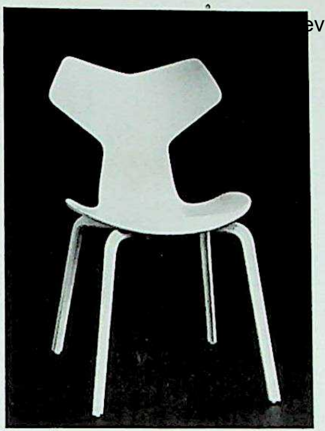
ABOVE: Loveseat covered in close-woven finely textured fabric over foam-padded frame, with loose foam rubber seat cushion on flat springs; walnut base. Designers: James A. and Marie Howell. Makers: Design Previews Inc. (USA)

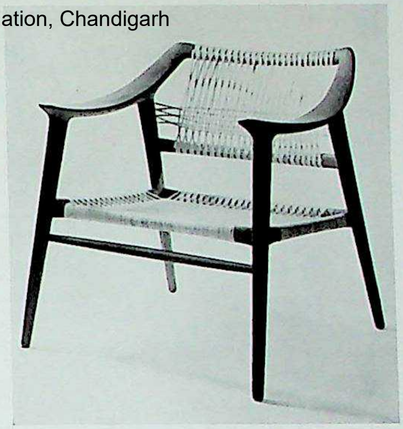




FAR LEFT: Tubular steel frame with free-swinging back and shaped teak armrests. Upholstered rough-texture wool fabric over Latex foam. Designed and made by A. A. Patijn (HOLLAND). LEFT: Laminated ash frame, cotton-covered metal spring suspension, and loose Latex foam cushions with zippered covers. Designed by P. Guariche, M. Mortier and J. A. Motte. Made by Ets. Steiner (FRANCE)

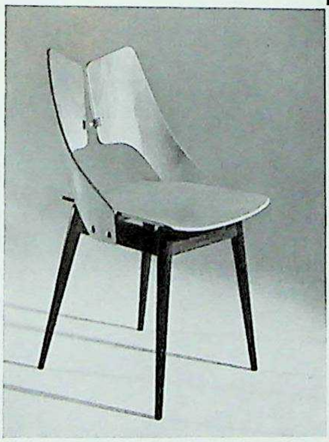
RIGHT: Laminated beech chair (legs executed in thirty-eight layers). Also made with solid teak seat and teak finish to legs. Designer: Arne Jacobsen, MAA. Made by Fritz Hansens Eft A/S (DENMARK)

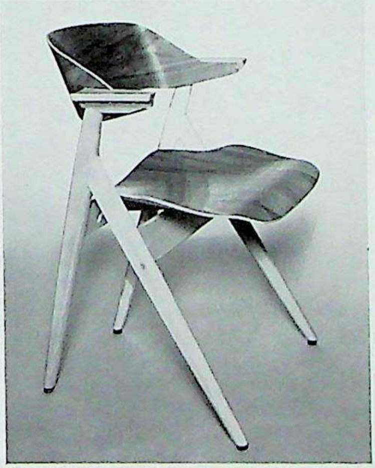




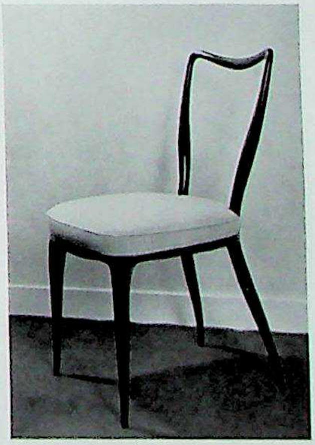
ABOVE: Teak frame armchair, woven wicker seat and back. Designed and made by Rastad og Relling (NORWAY)

BELOW: Laminated birch seat and back; solid birch underframe with walnut finish. Designed and made by M. Chomentowska, at the Warsaw Institute of Industrial Design (POLAND)



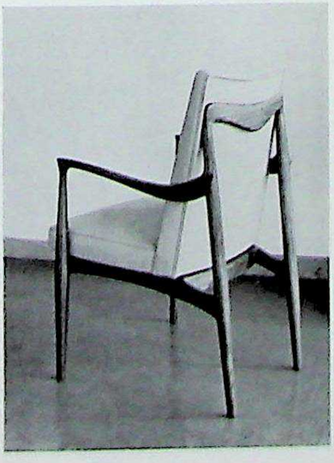


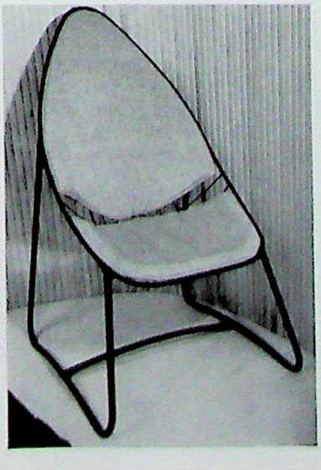
ABOVE: *Imperial Contemporary* chair in yellow birch; solid birch legs, moulded seat and back with walnut veneer, or other finish. Designer: Jan Kuypers, ACID. Made by the Imperial Furniture Mfg. Co. Ltd (CANADA)



ABOVE: Pearwood dining chair, bright black ebony veneer; seat cushion covered in grey fabric handwoven by Hélène Henry. Chair designed and made by Max Ingrand (FRANCE)

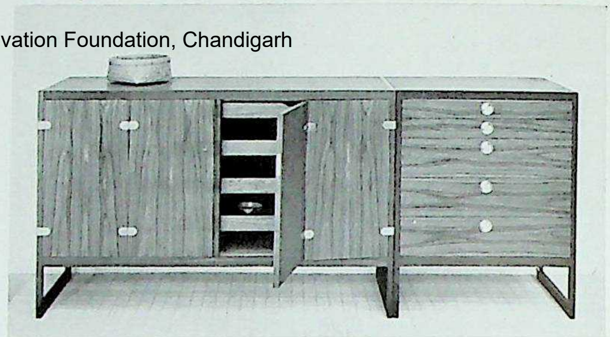
BELOW: Rosewood dining chair, 'handle' back of preformed ply or framed up; beige hide upholstery over foam rubber. Designed and made by John Strange, High Wycombe College of Further Education (GB)

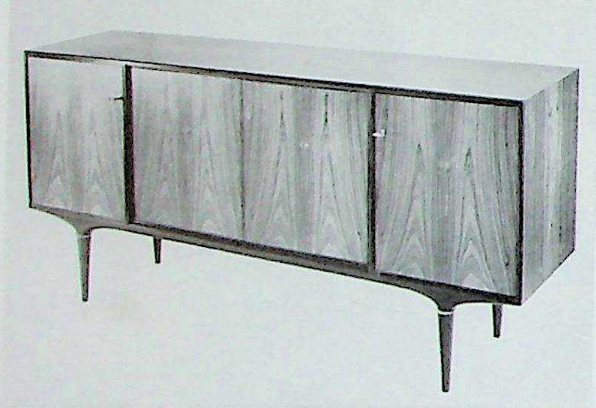




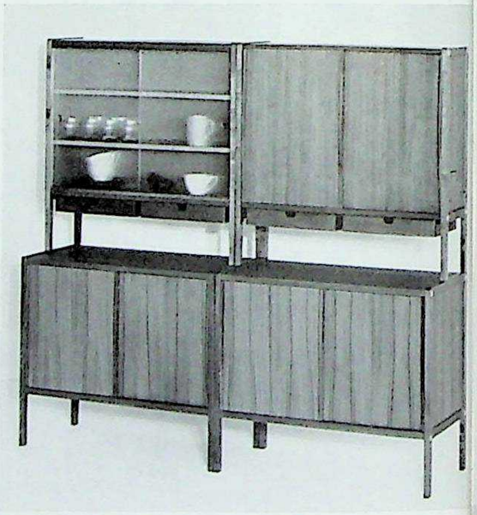
LEFT: Tubular-iron frame chair, stove-enamelled black, iron mesh seat and Latex foam cushions with removable linen covers. Designed and made by M. Baugniet (BELGIUM)

RIGHT: Teak cabinet with brass hinges, and matching five-drawer chest of the same height. Width of cabinet: 4 feet 6 inches. Designer: Børge Mogensen. Made by P. Lauritsen & Son (DENMARK)

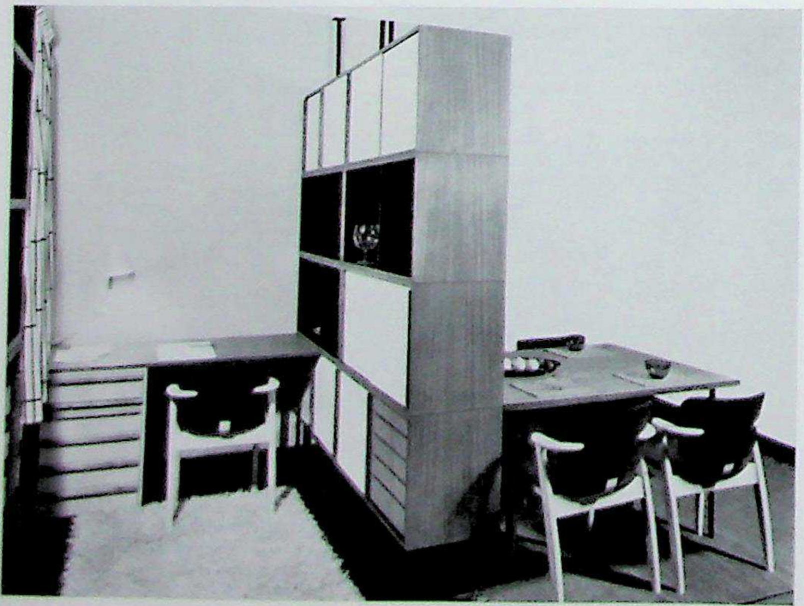




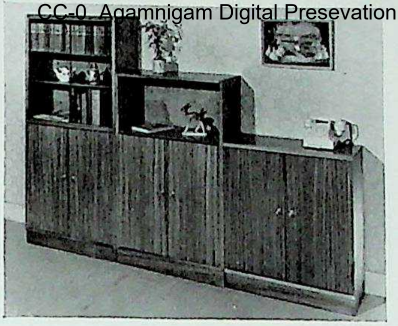
ABOVE: *Cortina* Rio-jacaranda cabinet, plastic lacquer finish; base and front framing in dark-stained beech. Designer: Svante Skogh, SIR. Made by Seffle Möbelfabrik AB (SWEDEN)



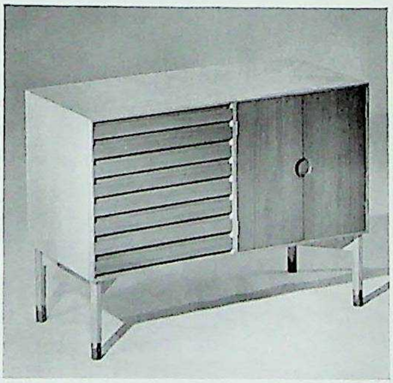
ABOVE: Combination cabinets in teak and red beech from the *Librett* multiple-unit series. Designer: Bertil Fridhagen, SIR. Made by AB Svenska Möbelfabrikerna (SWEDEN)



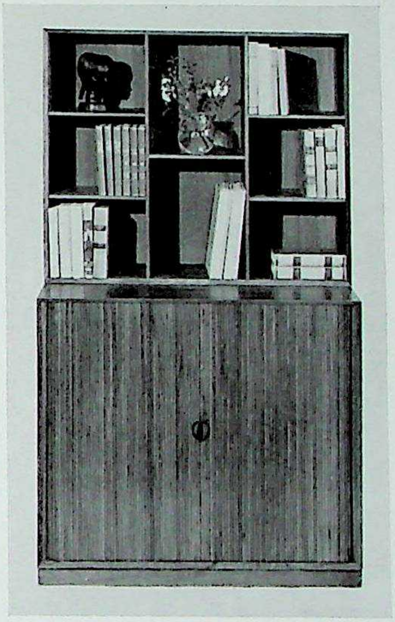
LEFT: Sectional cupboard unit in oiled teak on black tubular metal frame, with sliding doors in white and black hardboard; teak desk and dining table. Designer: Lea Nevanlinna. The chairs, in white-painted birch with padded seat and back covered in black wool fabric, are by Ilmari Tapiovaara. For TE-MA O/Y (FINLAND)



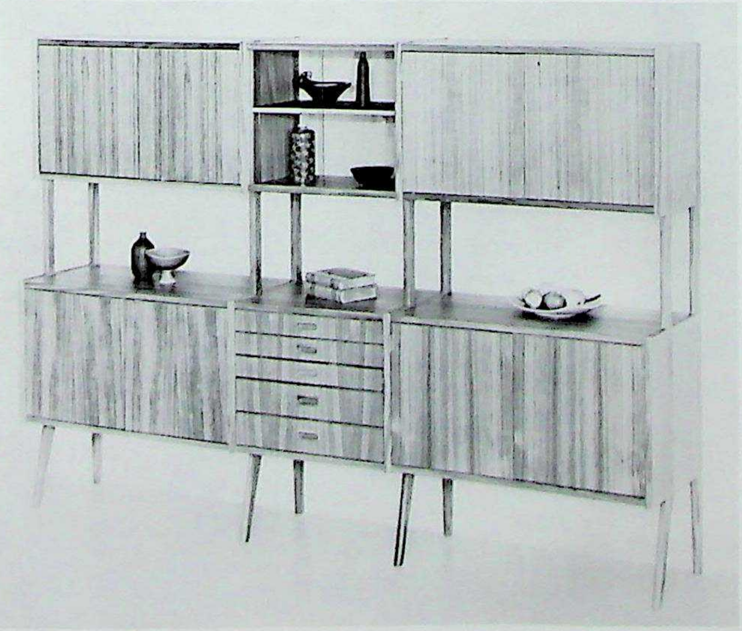
LEFT: Bookcase units in oak, mahogany, or walnut; dark, medium and natural finishes. Designer: Neil Morris. Made by Morris of Glasgow (GB)

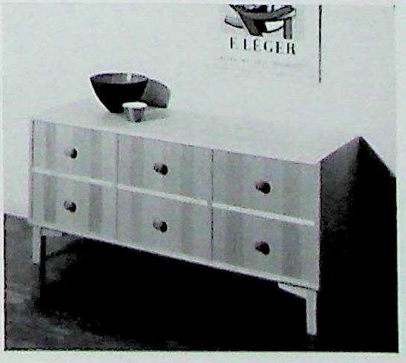


ABOVE: Unit cabinet in oak; drawers, and doors of cupboard section faced in teak. Designer: Åage Herman Olsen. Made by Thysen Nielsen (DENMARK)



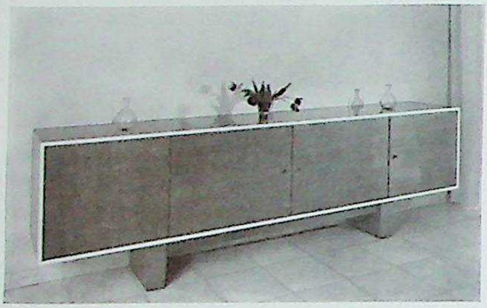
ABOVE: Bookcase in teak, part of a unit series. Designers: Peter Hvidt and O. Mølgaard Nielsen. Made by Søborg Møbelfabrik A/S (DENMARK)



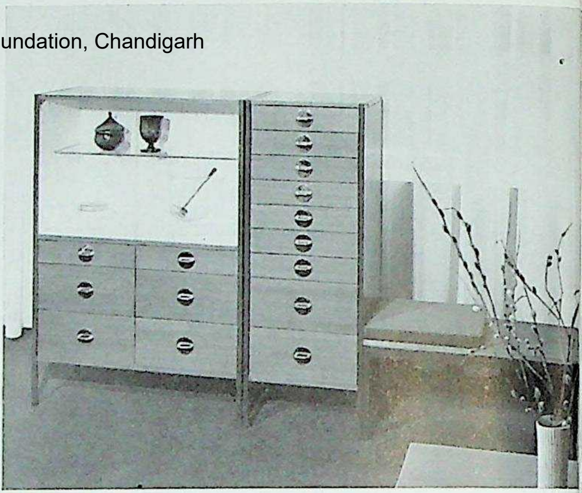


ABOVE: Six-drawer cabinet in pine. Designed by T. Kempe. Made by Waggeryd AB. For Gösta Westerberg Möbel AB (SWEDEN)

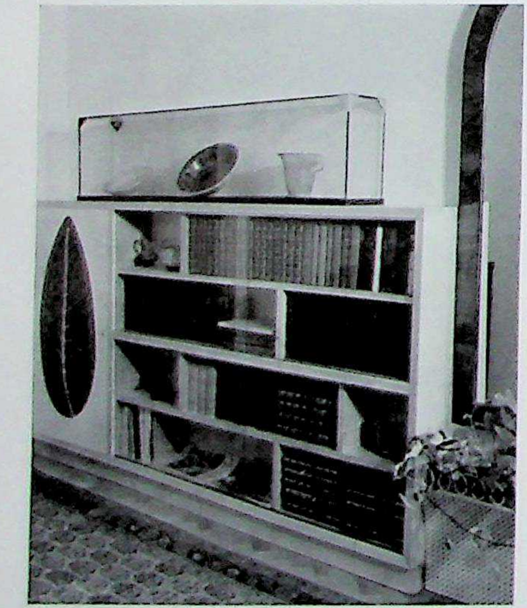
LEFT: Teak combination unit with movable cabinets and shelves designed for variable arrangement. Made by AB Skaraborgs Möbelindustri (SWEDEN)



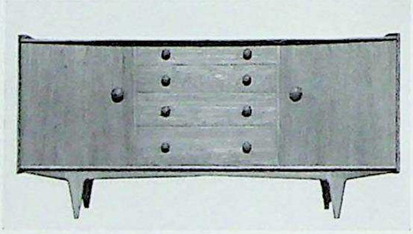
ABOVE: Pearwood cabinet, high gloss finish, edge lacquered white. It is 7 feet wide, and is equipped with a fitted bar. Designed and made by Jacques Dumond (FRANCE)



ABOVE: *Triva* cabinet in teak or jacaranda with sliding glass doors to showcase. Square metal end supports and legs are lacquered graphite grey; brass handles and mounts. Designer: Erik Herløw, MAA. Made by AB Nordiska Kompaniet (SWEDEN)

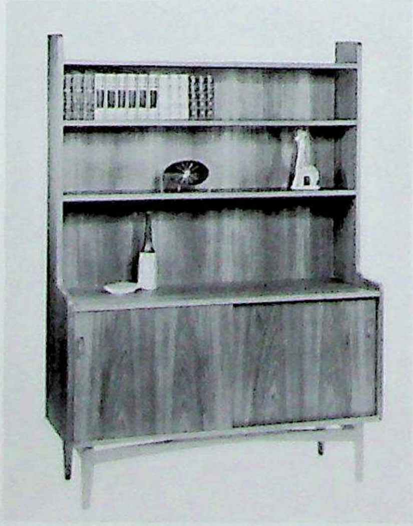


ABOVE: Matt finish ash bookcase. Designed and made by M. Baugniet (BELGIUM)

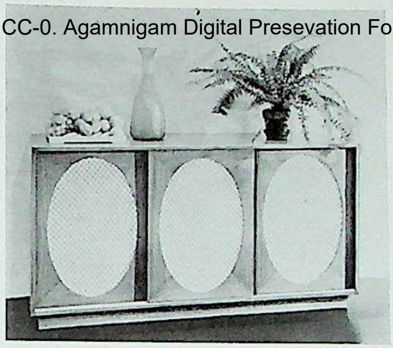


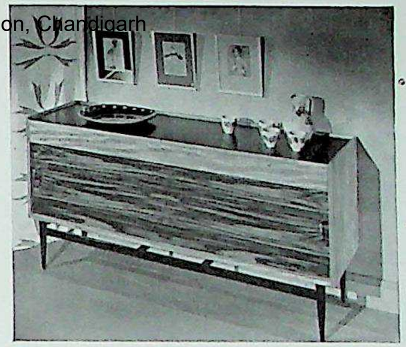
ABOVE: Sideboard in solid afrormosia and teak veneer, 5 feet 6 inches wide. Side cupboards are fitted with shelves and top drawer is lined for cutlery. Designer: J. Herbert, MSIA. Made by A. Younger Ltd (GB)

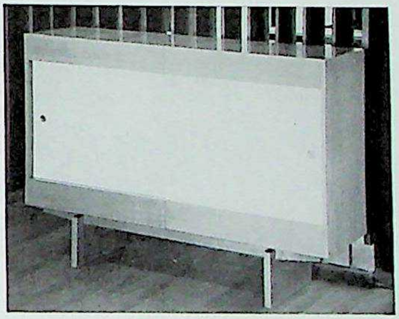
RIGHT: Oiled teak cabinet on oak legs. The display shelves are movable, and the interior is divided and fitted with an adjustable shelf each side. Custom made for Raymor (USA)



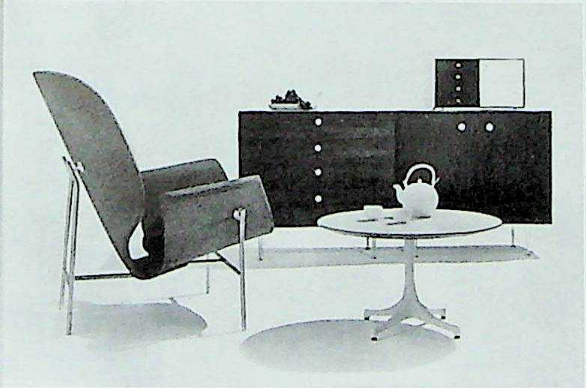
RIGHT: Mahogany cabinet, amber finish, on recessed base. Oval decoration to sliding doors is in leather under a brass grille. Designed and made by Harvey Probber, Inc. (USA). FAR RIGHT: Handmade sideboard on ebonised legs; exterior veneered mahogany and coromandel with charcoal stain-resistant plastic top surface. Flush-mounted sliding doors enclose fitted cupboard; three drawers above are lined for cutlery. Designed by Nigel Walters, MSIA. For Heal's of London (GB)



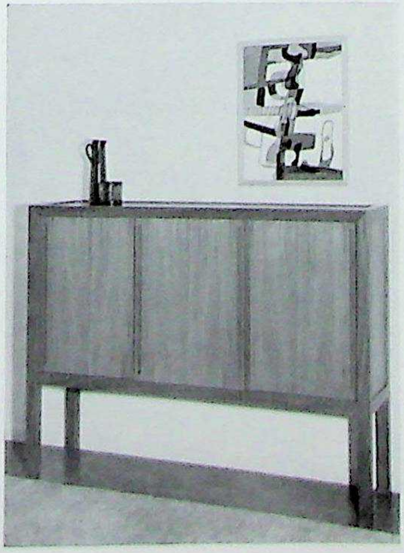


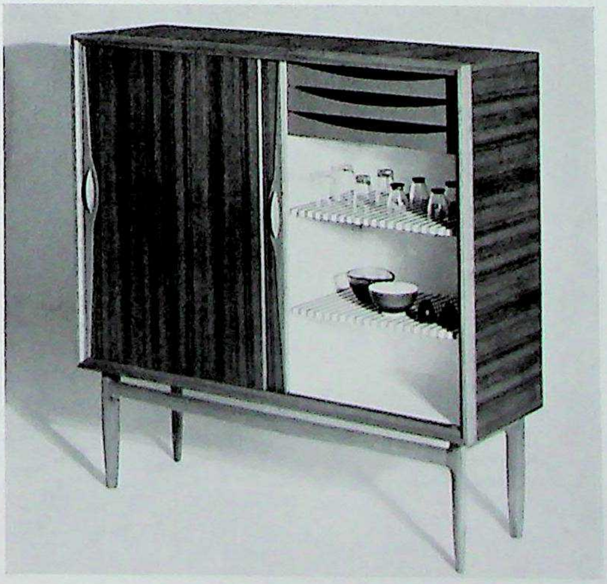


ABOVE: 'Shioji' (holly) cabinet, clear lacquer and wax finish, with white-painted hardboard sliding doors; interior fitted four drawers. Designed by members of the Tokyo Industrial Arts Institute. Made by Mitsukoshi Seisakusho (JAPAN)

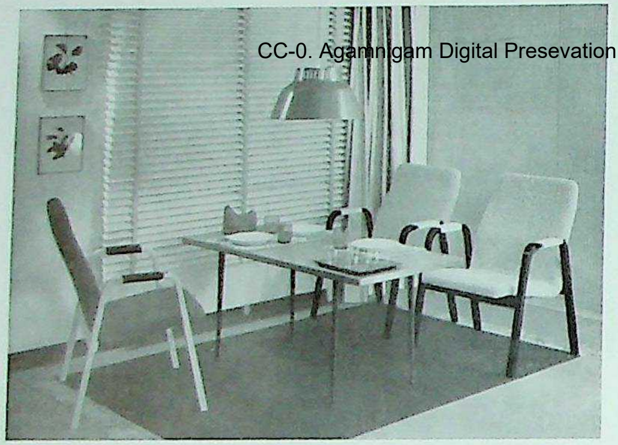


ABOVE: Rosewood cabinet and matching four-drawer chest; coffee table on white-enamelled aluminium base, top white Micarta; upholstered plywood lounge chair on satin chrome legs. Designed and made by the Herman Miller Furniture Company (USA). BELOW: Teak cabinet with sliding front panels; interior fitted with shelves. Made by Hiort af Ornäs (FINLAND). For Gösta Westerberg Möbel AB (SWEDEN)

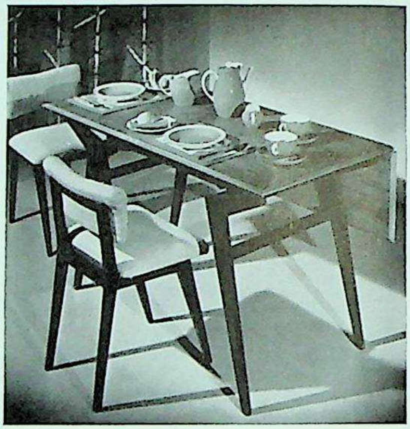




ABOVE: Cabinet in teak and oak with flush-mounted sliding doors. Interior fitted three drawers and five plastic-covered shelves. Designer: Bertil Fridhagen, SIR. Made by AB Svenska Möbelfabrikerna (SWEDEN)

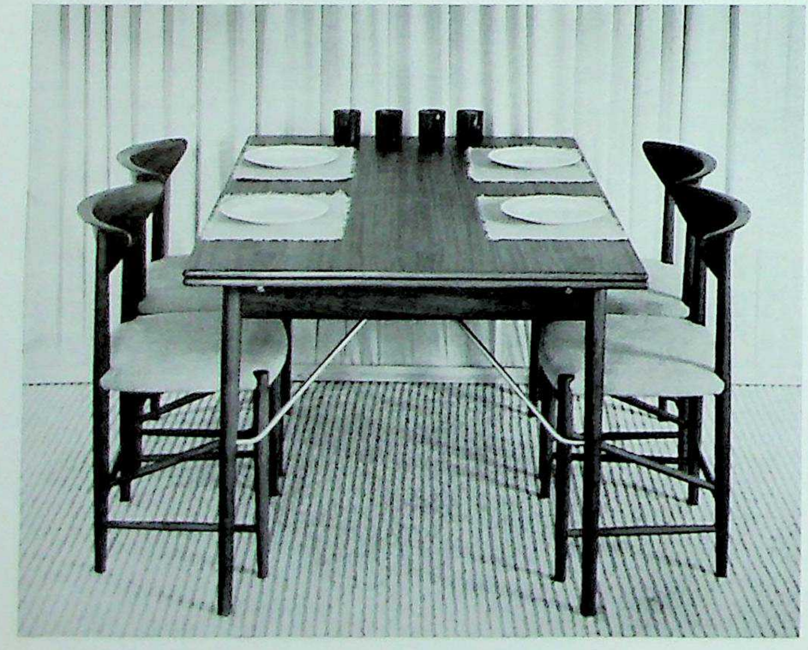


ABOVE: *Columna* laminated birch dining chairs, lacquered black or other colours; contrast upholstery over foam rubber. Designer: Ilmari Lappalainen. Made by Asko O/Y (FINLAND)



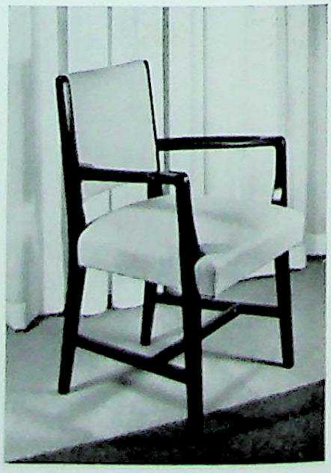
ABOVE: Two-height table, dining or low occasional; tops mahogany, walnut or teak veneers; legs and underframe rosewood or beech finish. Matching chairs upholstered in a wide variety of covering fabrics. Designed by Christopher Heal, FSIA. For Heal's of London (GB)

RIGHT: Walnut finish dining suite on black-lacquered legs; chairs upholstered in Tibor *Henley* fabric. On the right a matching *Librenza* unit, and sprung settee and armchair with Latex foam cushions. Designed and made by E. Gomme Ltd (GB)
(Photo: Vogue Studios)

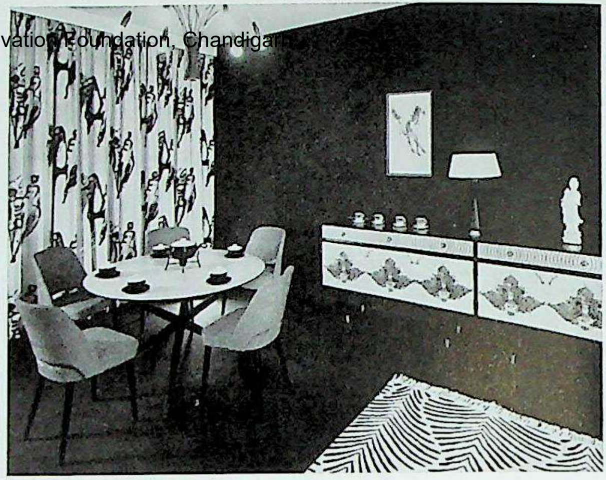


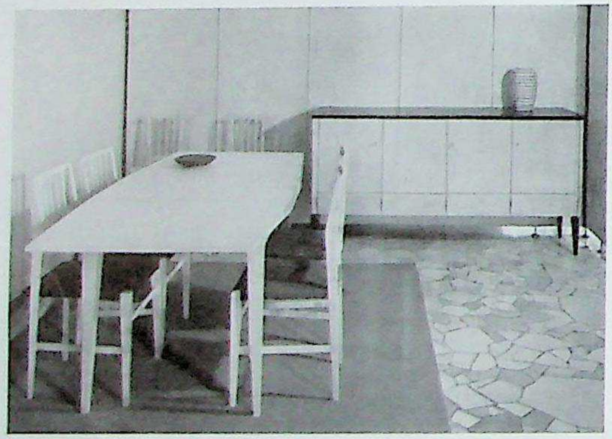
ABOVE: Dining group in teak. The under leaf of the table pushes out on pivoting rods, extending the top to 7 feet 10 inches. Designers: Peter Hvidt and O. Mølgaard Nielsen. Made by Søborg Møbelfabrik (DENMARK)

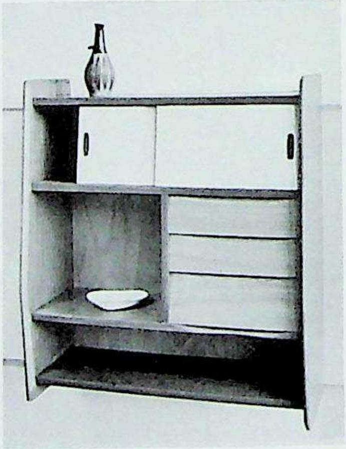
RIGHT: Dining chair in mahogany or other hard wood, ebonised or natural finish. Webbed and sprung seat covered in a wide choice of fabrics, or upholstered in leather. Designed and made by Trollopes of London (GB)



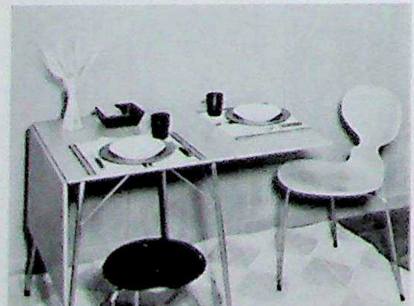
RIGHT: Ebonised furniture in a black and white dining-room scheme; white holly table top and sideboards with silk-screen decoration on front panels. Designer: Robert Heritage, MSIA. Makers: G. W. Evans Ltd. Background drapery, *The Riders*, by Edinburgh Weavers; in the foreground an Indo-Chinese rug. Interior executed by Bowman Bros. Ltd (GB)

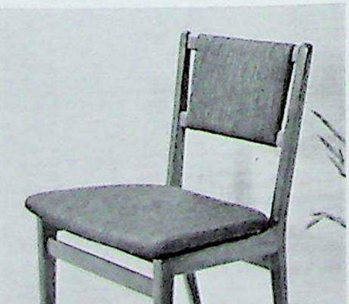




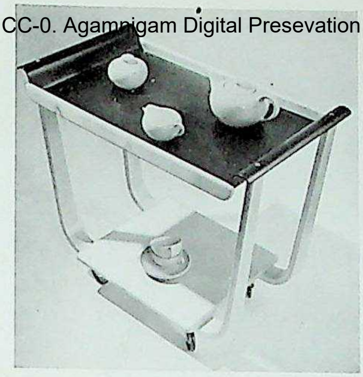


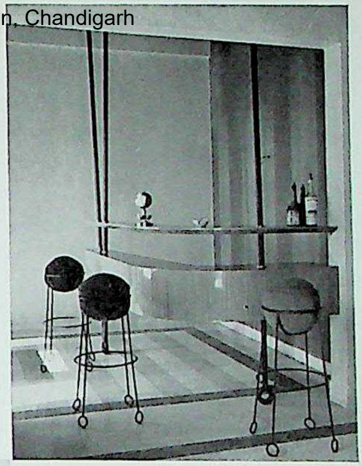
ABOVE: Sycamore dining group, sides and top of sideboard in palissander; chair seats upholstered in black. Designed by Pieter De Bruyne (BELGIUM). Made by Marelli Giuseppe (ITALY). RIGHT: Wall cabinet in mahogany and cherrywood with Formica-faced sliding doors. Designed and made by Roger Lloyd, High Wycombe College of Further Education (GB). BELOW RIGHT: Dining chair in oak, walnut, or mahogany with hand-woven wool fabric cover over foam padded seat and backrest. Designer: Sigrün Bülow-Hube. Made by Aka Works (CANADA). BELOW: Beech drop-leaf table on metal underframe; the chair and stool are in laminated beech with different colour finishes. Designed and made by Arne Jacobsen (DENMARK). For Gösta Westerberg Möbel AB (SWEDEN)



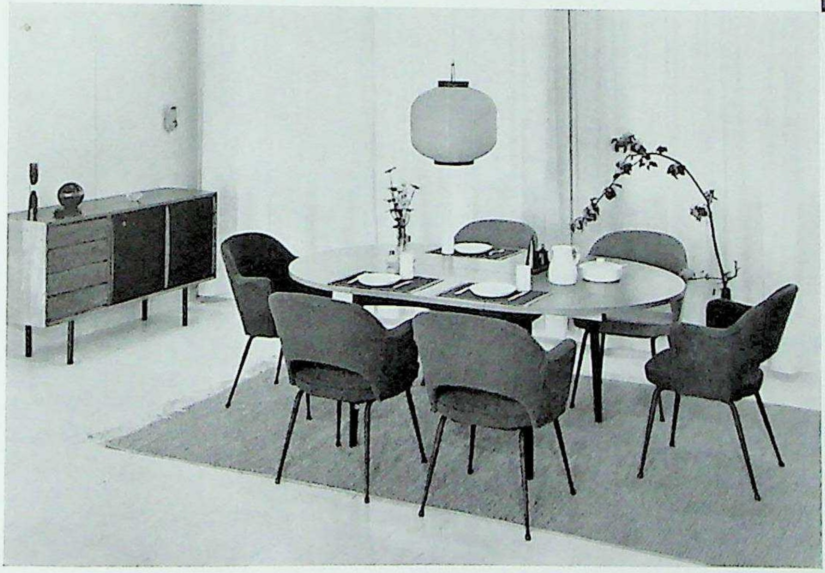


RIGHT: Birch tea-trolley, natural polished or black-lacquered finish; the tray top is in teak. Designer: C. Braakman. Made by NV Ums-Pastoe (HOLLAND)

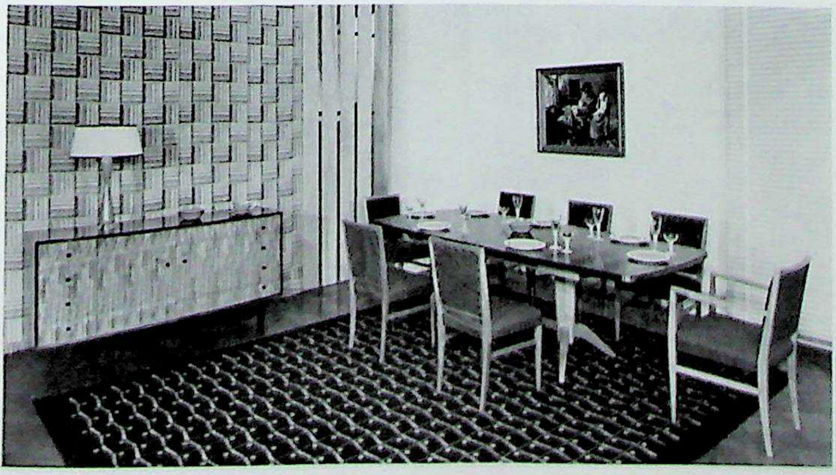




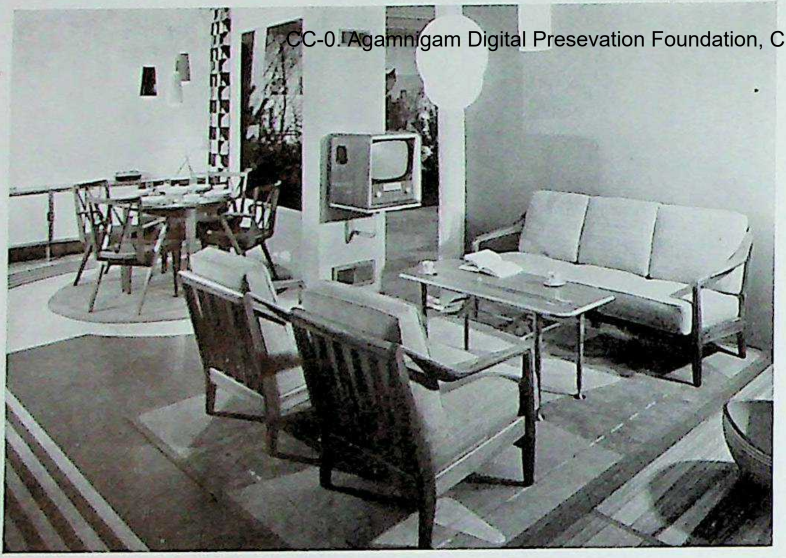
ABOVE: Bar in polished oak on tubular iron supports lacquered black; bar stools in wrought-iron with 'football' velvet-covered seats. Designed and made by Jean Royère (FRANCE)



LEFT: Elm dining table, with removable centre leaf, on black-lacquered base, with matching cabinet. Designer: Olli Borg. The chairs, on tapered tubular steel legs, are upholstered in a ribbed wool fabric. Makers: Asko O/Y (FINLAND)

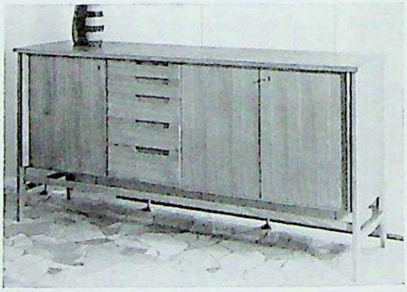


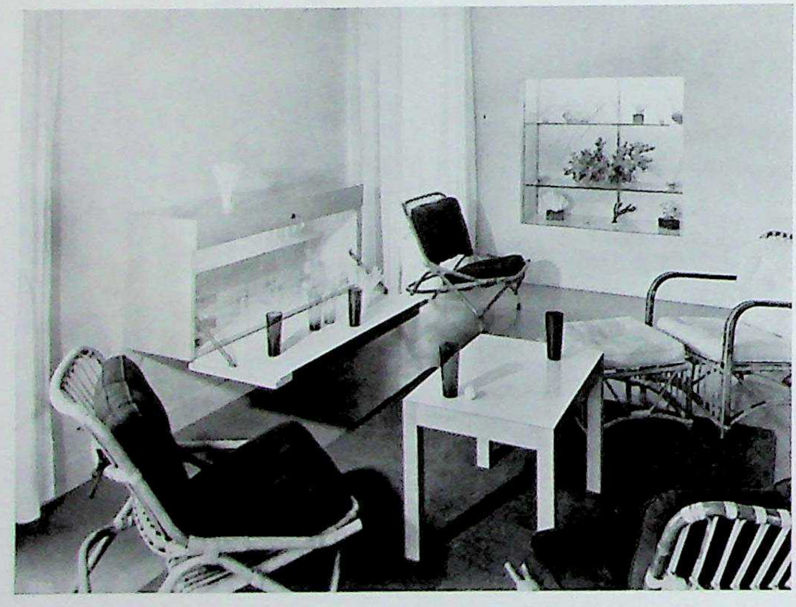
LEFT: Mahogany dining group, table top and front of eight-drawer sideboard veneered rosewood. The table is extendible, the leaf being stored beneath the top when not in use. Black Axminster carpet with multi-colour design. Furniture designed by W. H. Russell, FSIA. Made by Gordon Russell Ltd. Interior executed by Bowman Bros. Ltd (GB)



LEFT: Open-plan living/dining room furnished in walnut, upholstery in grey and blue wool fabric. The centre pillar is painted yellow, right wall light blue, far wall in a light grey paper patterned in white and yellow. The linoleum pattern, linking and defining each area, is in blue and yellow, with a matching carpet under the armchairs and a circular pink rug at the dining end. Interior designed by A. A. Patijn. Executed by Meubelfabriek Zijlstra (HOLLAND)

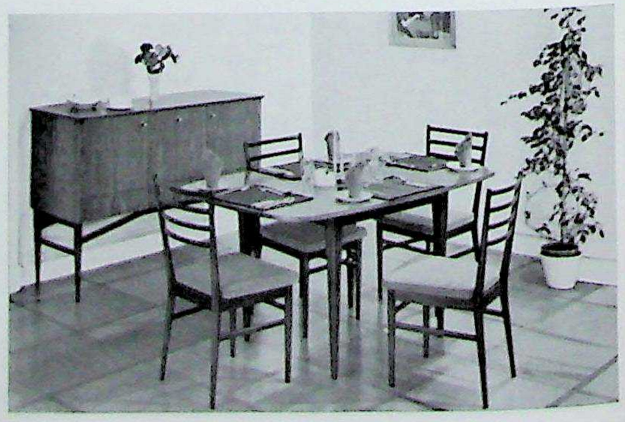
BELOW: Sideboard in cherrywood, semi-matt finish. Designer: Pieter De. Bruyne (BELGIUM). Made by Rossini & Grisoni (ITALY)

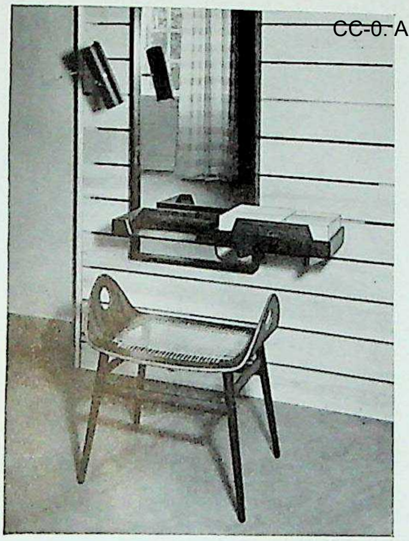




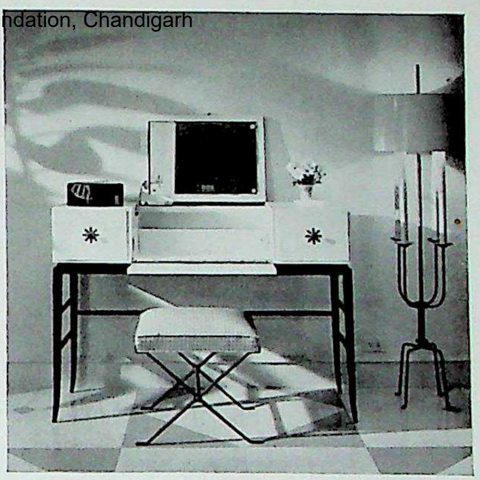
BELOW: Veneered elm dining group, underframes and chairs in afrormosia. The dining table is shown extended with folding centre leaf, and there is a fall front to the sideboard centre cupboard, which can be used as a bar. Designed and made by D. Meredew Ltd (GB)

ABOVE: High-polished ash table and interior lit bar, with Formica surface to drop-down front and table top. The open-frame cane chairs are upholstered with sprung and padded cushions in contrasting colours. Interior designed and executed by Jacques Dumond (FRANCE)



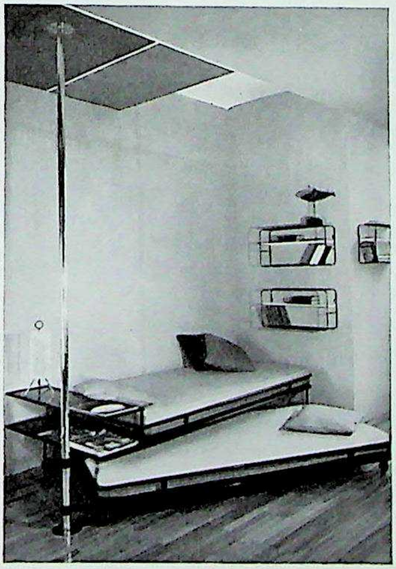


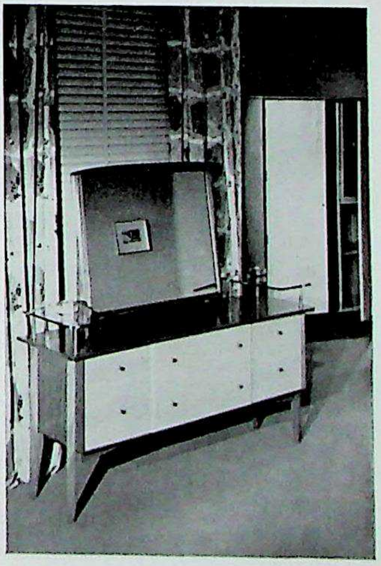
RIGHT: Drop-front dressing-table on dark mahogany base; top in white lacquer with polished brass fittings and interior lighting to centre section. Gilded wrought-iron stool with foam rubber seat cushion. Designer: Tommi Parzinger. Made by Parzinger Originals Inc. (USA)

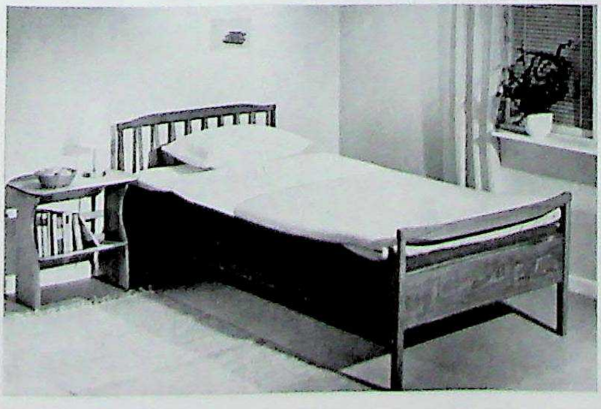


ABOVE: Framed mirror, beauty box, and dressing stool in palissander and maple, with cane seat to stool. Designer Johan Hagen. Made by I. Christiansen (DENMARK)

RIGHT: Space-saving twin-bed unit on swivel bracket; black tubular iron frame, tôle sides and bedhead shelves. Designed and made by the Société Matégot (FRANCE)

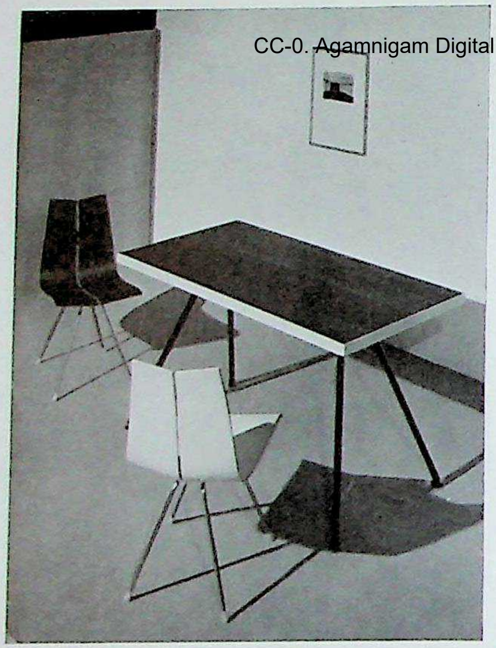






ABOVE RIGHT: Six-drawer dressing table from the *Berkeley* bedroom suite in East Indian satinwood and mahogany. Designer: J. Herbert, MSIA. Made by A. Younger Ltd (GB)

LEFT: Boxspring bedstead in teak with shaped end-rails reversed top and bottom, and small pine night table. Designer: Carl Malmsten. Bedstead made by Dux, Ljungs Industrier AB. For Gösta Westerberg Möbel AB (SWEDEN)

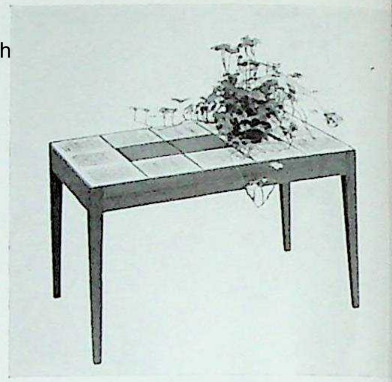


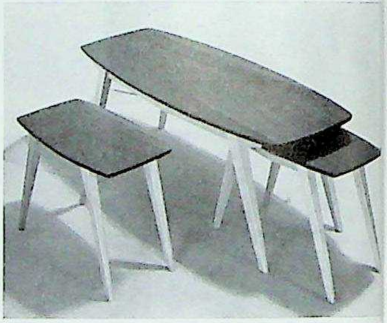
RIGHT: Teak plant table with interchangeable decorated tile top. Space for alternative types of plant container. Designed and made by Bernard North and Michael Butterworth, L.C.C. Technical College for the Furnishing Trades (GB)

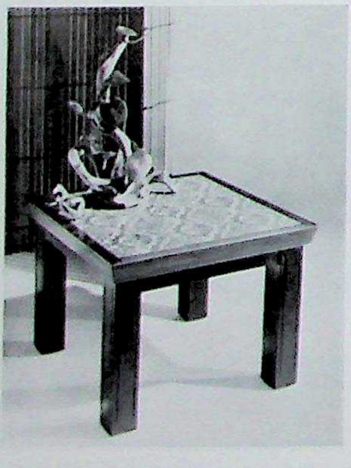
LEFT: Birch table and laminated chairs, light and dark finish, on steel tube legs. Designer: Hans Bellman. Made by AG Möbelfabrik Horgen-Glarus (SWITZERLAND)

RIGHT: Nesting tables on beech legs, rosewood or ebony top with heat-resistant finish. Designed and made by Edward Baly (GB)

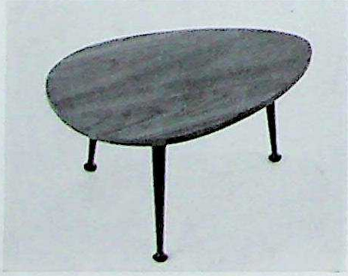
BELOW: Egg-shaped occasional table in oak, walnut or teak. Designed and made by D. Meredew Ltd (GB)

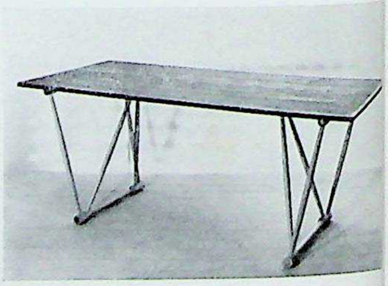




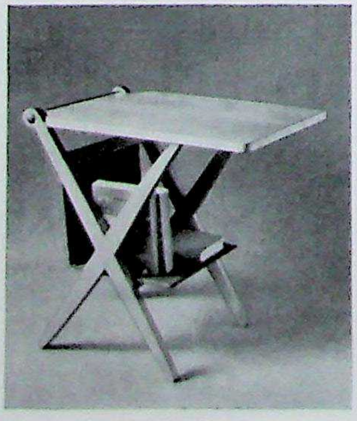


ABOVE: Coffee table, grey and white tiled top set in a mahogany frame; black hardwood base. Designer: John Crichton. Made by R. H. Saunderson (NEW ZEALAND)

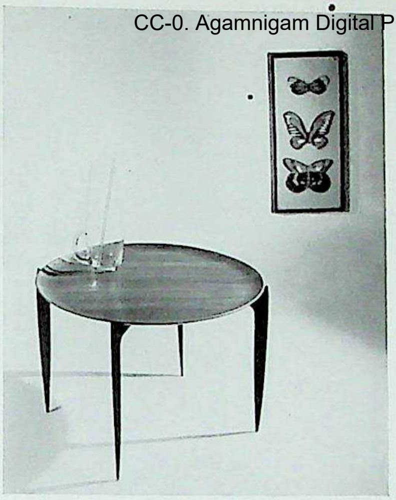




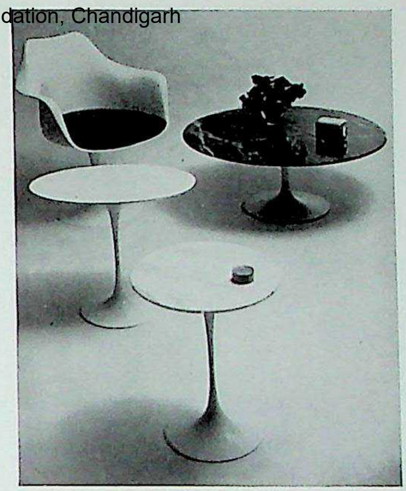
ABOVE: Prototype model of work- or dining-table in ash, top stained black, with brass fittings. The legs are adjustable to five different heights, or fold flat for storage. Designed by Arne Karlsen (DENMARK)



LEFT: Birch table, coloured linen undershelf. The height can be lowered by swinging the top over to the longer arm of the axis, with bookshelf reversed to right. Designed and made by M. Chomentowska, Warsaw Institute of Industrial Design (POLAND)

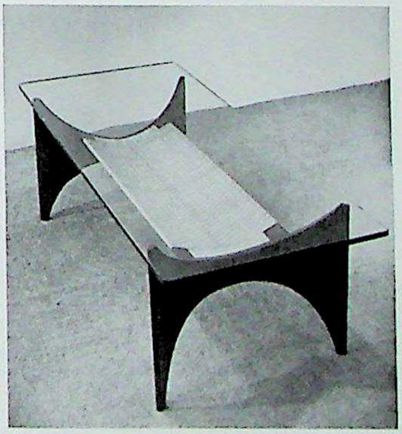


ABOVE: Occasional table, tray top in oil-finished teak or American walnut on black-lacquered tapered legs. Designed by Fritz Hansens Eft. A/S. For Raymor (USA)

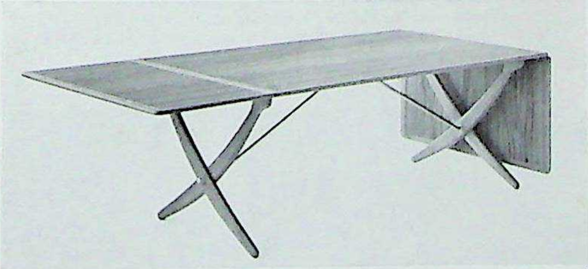


ABOVE: Pedestal tables, metal base, white, grey, or charcoal fused-on colour; white plastic laminate, walnut veneer, or marble top. Moulded plastic/fibreglass chair on cast aluminium base in correlated colours. Designed and made by Knoll Associates, Inc. (USA)

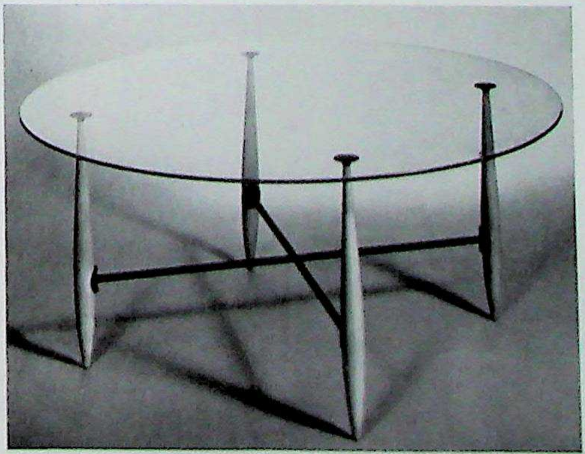
RIGHT: Glass-topped occasional table with woven cane shelf; carved base in teak, palissander, or other woods. Designed by Tove and Edv. Kindt-Larsen. Made by Gustav Bertelsen & Co. (DENMARK)

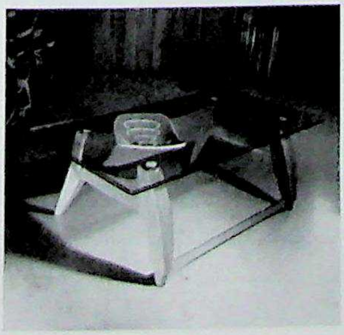


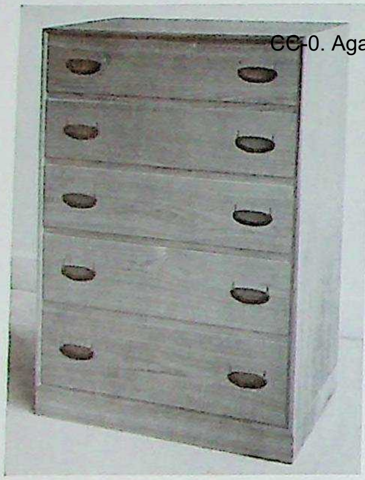
BELOW: Teak dining table, legs smoked oak; top extends to 3¼ yards. Designer: Hans J. Wegner. Made by Andr. Tuck (DENMARK)



RIGHT: Glass-topped coffee table on walnut, birch, or mahogany legs; iron, brass, or copper stretchers. Designer: Robert Kaiser. Made by Primavera (CANADA). BELOW: Occasional table on carved peteribi base, double glass top. Designed and made by Adams, s.r.l. (ARGENTINA)

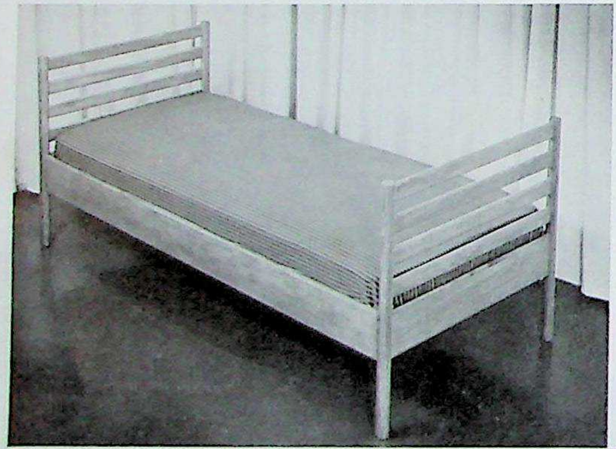


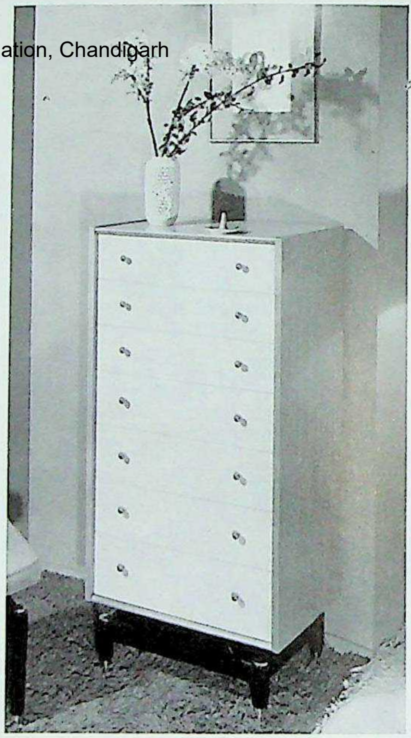




LEFT: Chest-of-drawers in cherry-wood. The pivoting brass bow handles are partially plastic covered and fit into a routed recess in the drawer fronts. Designed and made by M. S. Wason at the Royal College of Art (GB)

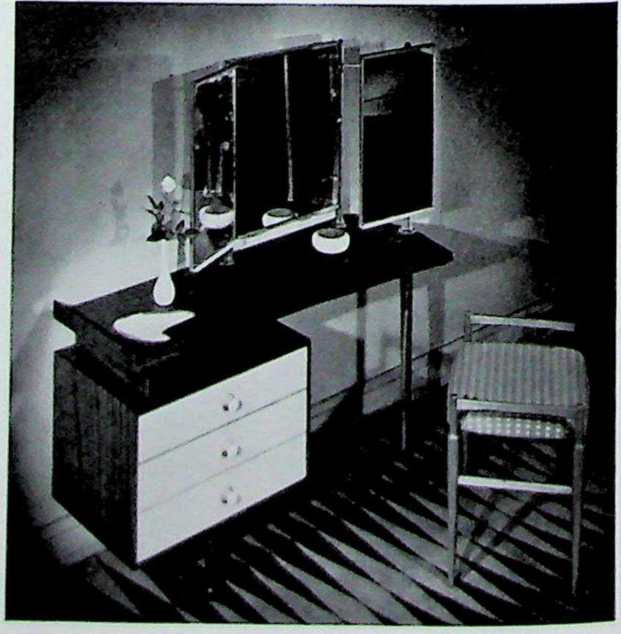
BELOW: Bedstead in smoked oak with boxed-in sprung mattress; rail ends. Designer Hans J. Wegner. Made by Ry Møbler (DENMARK)

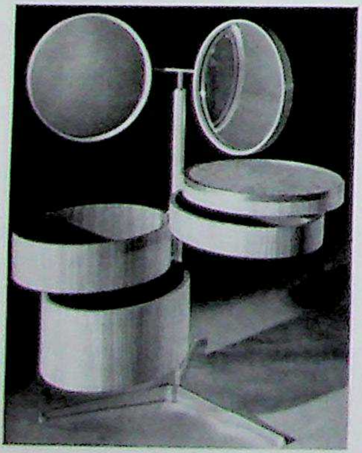




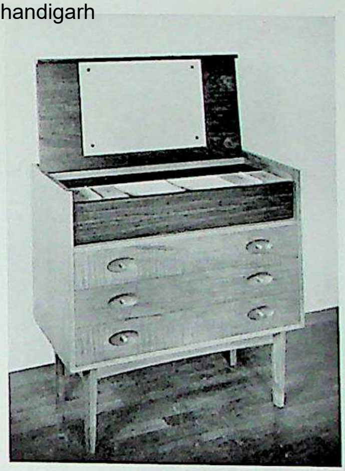
ABOVE: G-plan chest-of-drawers in natural oak, front lacquered Chinese white, with brass pulls. The adjustable brass feet to the black-lacquered base enable its height to be varied. Designed and made by E. Gomme Ltd (GB)

BELOW: Pedestal dressing table in mahogany; drawer fronts veneered fiddle ash with white china knobs. The right wing of the triple mirror is on a separate swivel for close make-up. Designed by Robert Heritage, MSIA. For Heal's of London (GB)

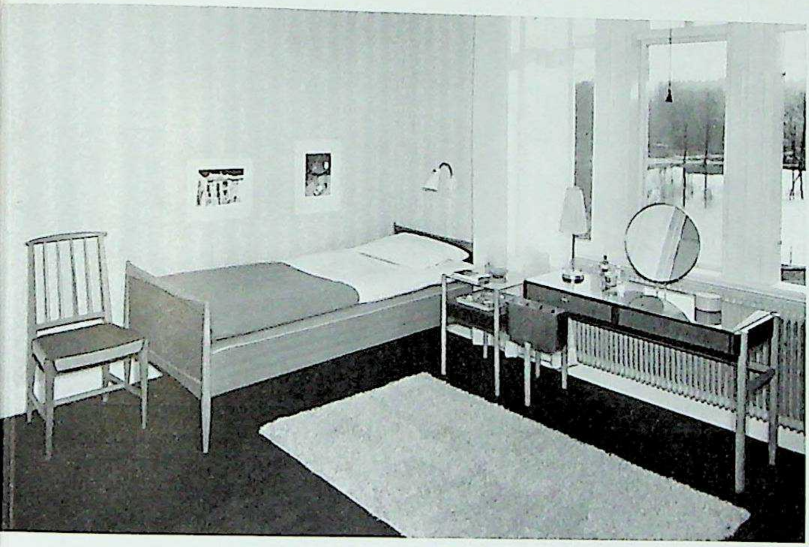




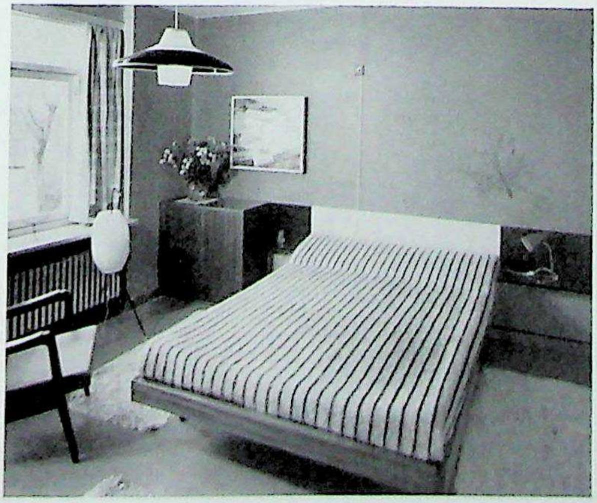
ABOVE: Poudreuse with twin adjustable mirrors and pivoting plastic-faced cosmetic trays. Handmade in solid niove and olive ash veneers; satin brass metalwork. Designer: Nigel Walters, MSIA. For Heal's of London (GB)



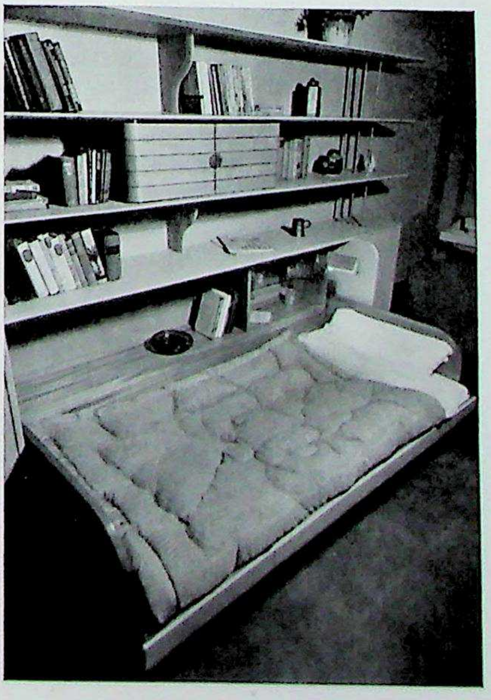
ABOVE: Combined dressing table and chest-of-drawers in teak and rosewood; brass pulls, interior lined sycamore; top fitted with movable trays and pull-out shelf. Designed and made by Barry Warner, Leicester College of Art (GB)



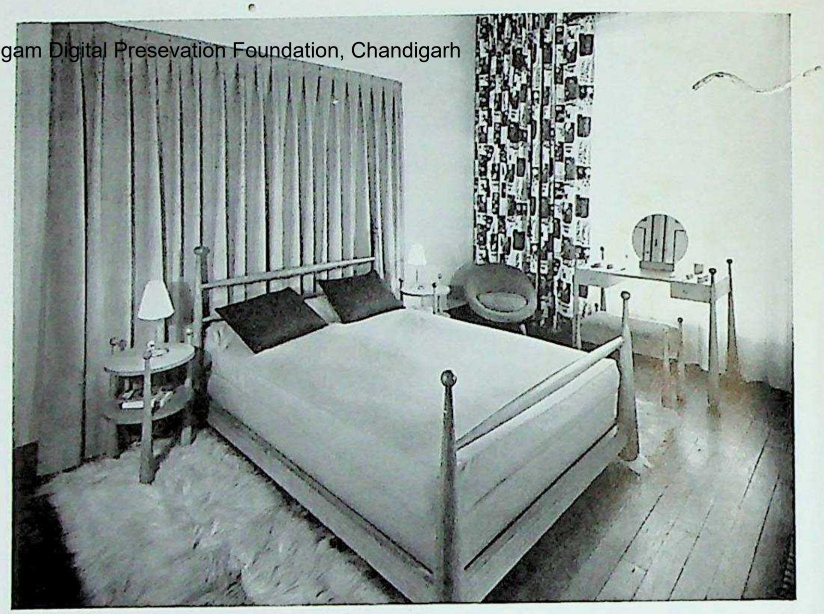
ABOVE: Red beech *Bodabed* with deep spring mattress, ends panelled in Galon vinyl plastic; teak and red beech glass-topped bedside table and dressing table with pivoting cosmetic compartment; red beech 'hanger-back' chair. Designer: Bertil Fridhagen, SIR. Makers: AB Svenska Möbelfabrikerna (SWEDEN)



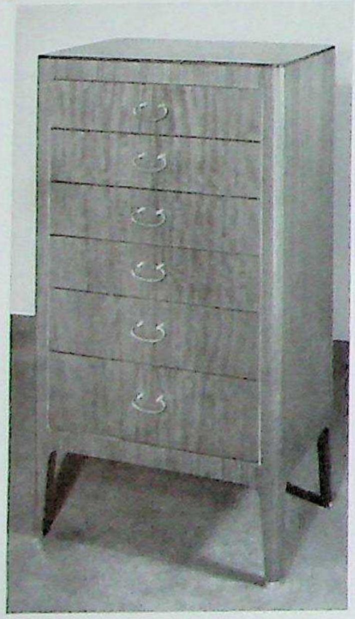
ABOVE: Bedroom furnished in acajou sapele, bedhead in light grey leather and black Formica, with matching bedcover. End wall dark violet; beige linoleum and 'thumbletweed' light grey rugs cover the floor; armchair upholstered in yellow. Designer: Jos. de Mey. Furniture made by Van Den Berghe-Pauvers (BELGIUM)



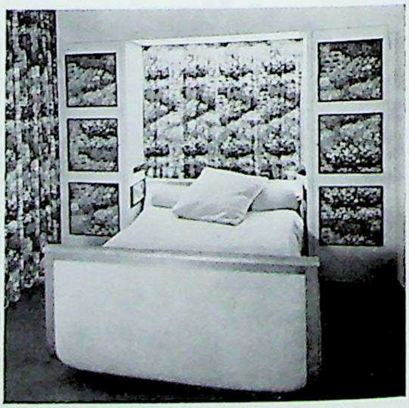
ABOVE: Bed-sitting room with space-saving folding bed unit in pale green Japanese lacquer. It swings up to the level of the first bookshelf when closed, thus becoming part of the wall fitment. Bookshelves are in pearwood on brass rod supports. Designed and made by F. M. Gross, FSIA, FRSA (GB)



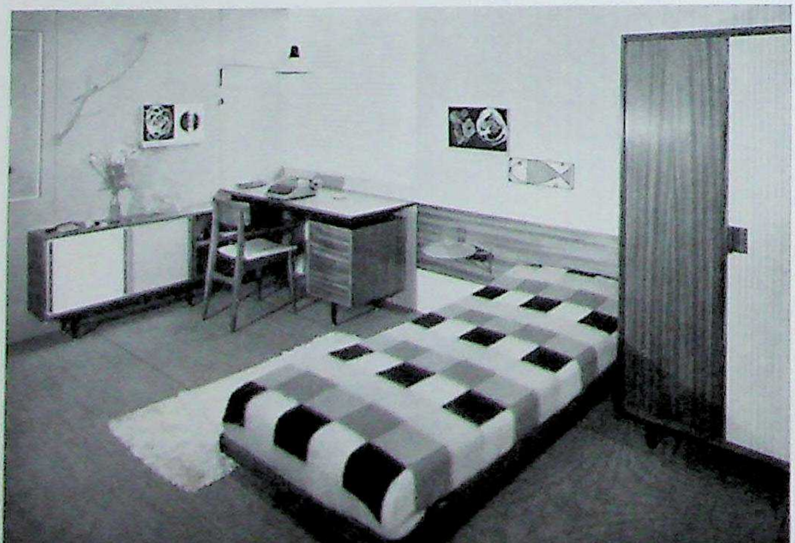
ABOVE: Bedroom furnished in waxed oak; draperies behind bedhead are in pale blue cotton, matching the fitted bedcover. The pillows, covered in violet silk, tone in with the fine cotton window draperies printed in deep violet and yellow on white. Designed and executed by Jean Royère (FRANCE)



ABOVE: *Mahogany Line* dressing chest in West African mahogany veneers with polished brass handles and ferrules; available in tawny, antique, or two-tone finish. Designer: Walter Cornell, NRD, LSIA. Made by Greaves & Thomas Ltd (GB)

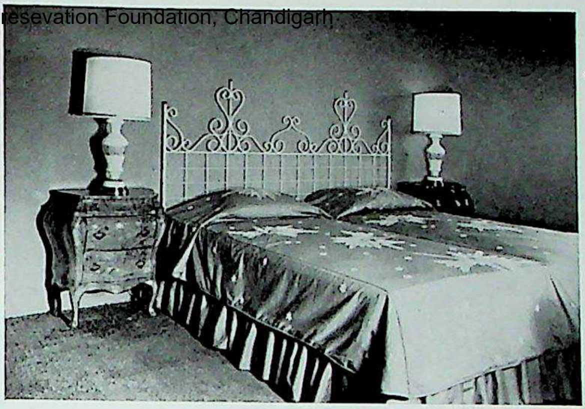


ABOVE: Wild cherry boat-shaped bed upholstered in lime yellow plush velvet, with matching bedcover, bolster and pillow. Concealed lighting at the top of the alcove illuminates the bedhead draperies; in a multi-colour print of field flowers, these match the door panels framing the bed, and window curtains in the same fabric. Designed and executed by Jean Royère (FRANCE)

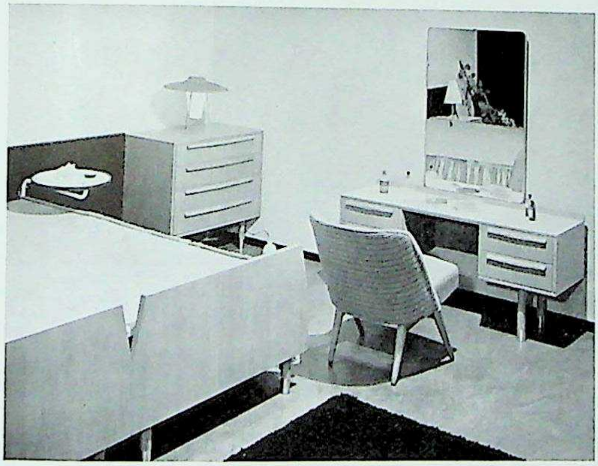


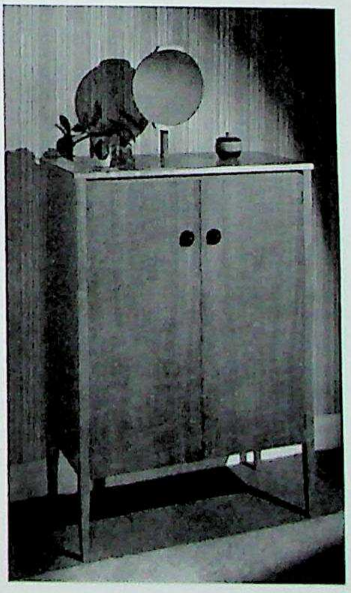
LEFT: Boy's room furnished in sapele, with cabinet doors lacquered white and yellow, wardrobe door light grey, and writing desk surfaced in amulet-green Formica; wool bedcover in red/black/white/yellow check. Designer: Jos. De. Mey. Made by Van Den Berghe-Pauvers (BELGIUM)

RIGHT: Wrought-iron bedhead lacquered white with small brass pinnacle knobs. Bedcovers are in blue silk embroidered in white. Bedhead designed by Kim Hoffman and Stephen Heidrich, AID. For Ironmasters (USA)

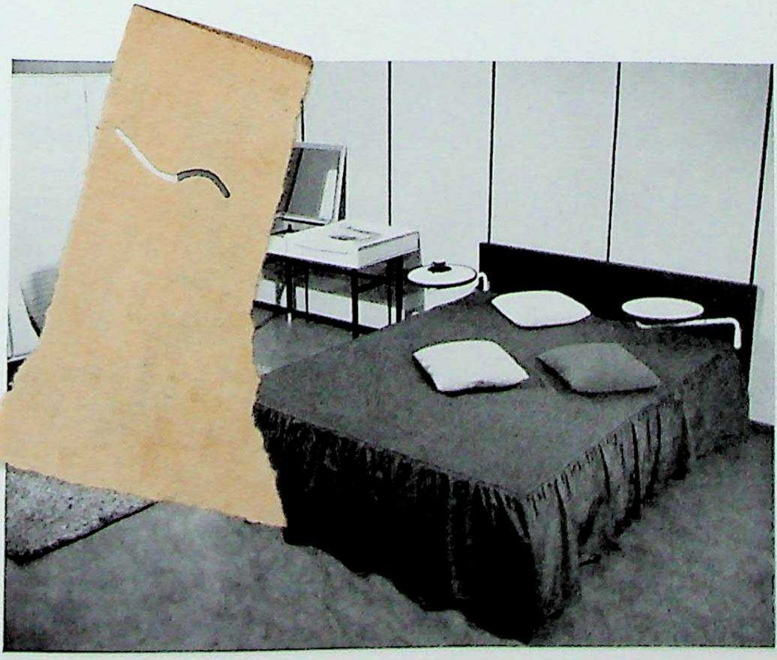


BELOW: Suite in walnut, ash, or mahogany with white Formica top to dressing table. Designer: H. Kempkes Jr. Made by NV Kempkes' Meubelfabrieken (HOLLAND)

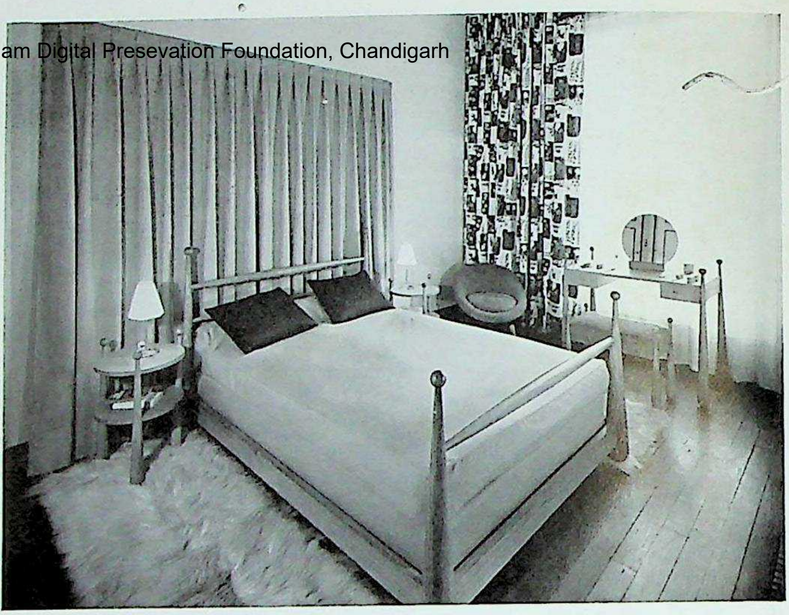




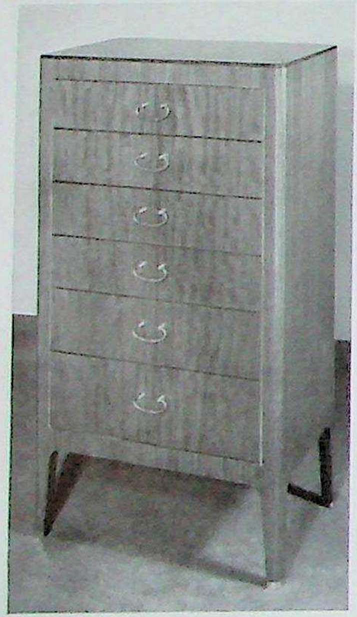
ABOVE: Tall dressing chest (4 feet high) in fiddle-back mahogany, with swivel mirror. Interior fitted six sliding and two fitted shelves, and a jewel tray. Designer: Henry Long, MSIA. For Heal's of London (GB)



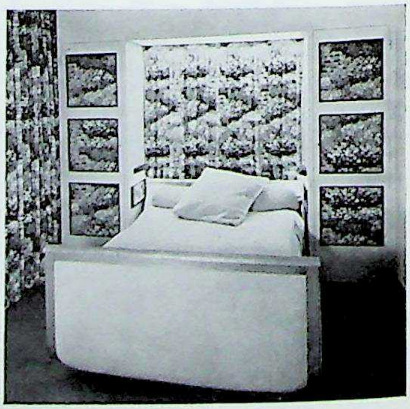
LEFT: Bedroom furnished in white ash, with ebonised finish to legs, which are brass-tipped, and headboard. The dressing table and swivel-bracket bed trays are surfaced in white Formica. Also made in white walnut, or mahogany. Designer: H. Kempkes Jr. Made by Kempkes' Meubelfabrieken NV (HOLLAND)



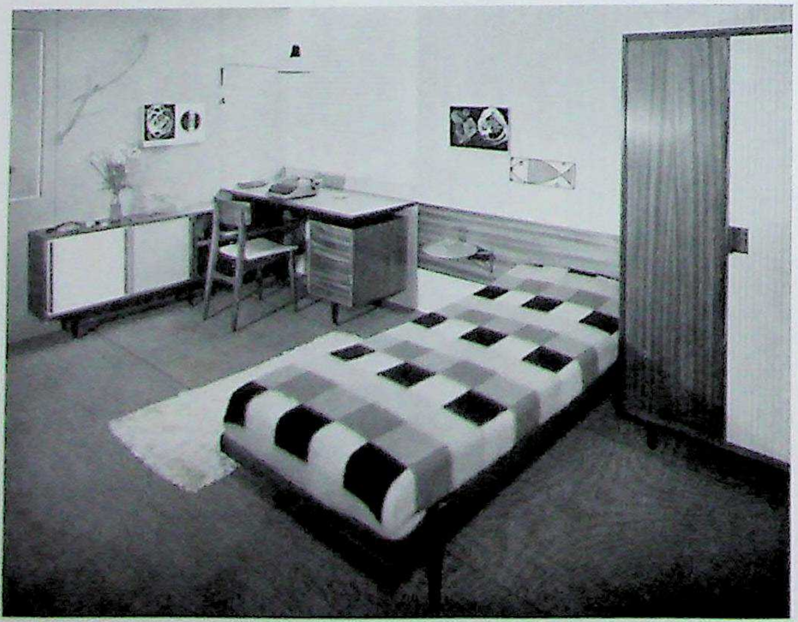
ABOVE: Bedroom furnished in waxed oak; draperies behind bedhead are in pale blue cotton, matching the fitted bedcover. The pillows, covered in violet silk, tone in with the fine cotton window draperies printed in deep violet and yellow on white. Designed and executed by Jean Royère (FRANCE)



ABOVE: *Mahogany Line* dressing chest in West African mahogany veneers with polished brass handles and ferrules; available in tawny, antique, or two-tone finish. Designer: Walter Cornell, NRD, LSIA. Made by Greaves & Thomas Ltd (GB)

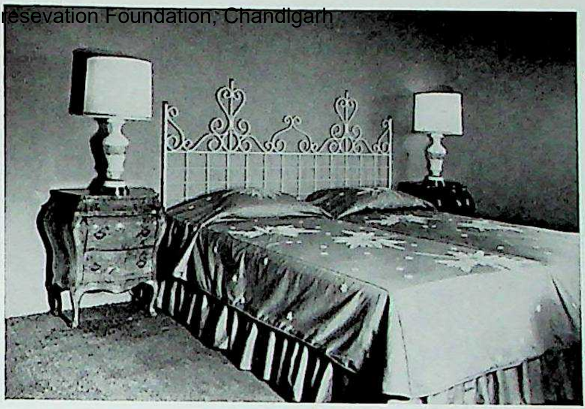


ABOVE: Wild cherry boat-shaped bed upholstered in lime yellow plush velvet, with matching bedcover, bolster and pillow. Concealed lighting at the top of the alcove illuminates the bedhead draperies; in a multi-colour print of field flowers, these match the door panels framing the bed, and window curtains in the same fabric. Designed and executed by Jean Royère (FRANCE)

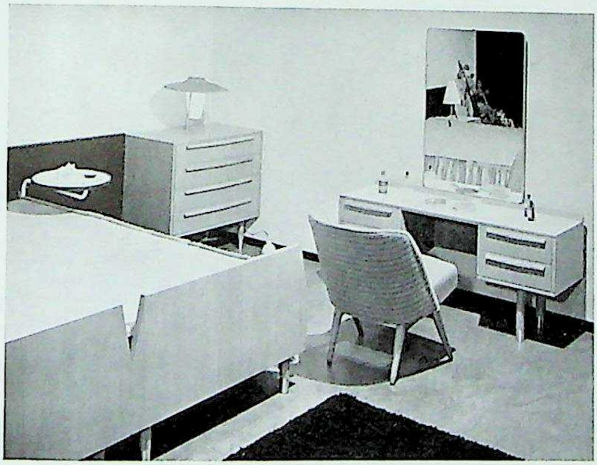


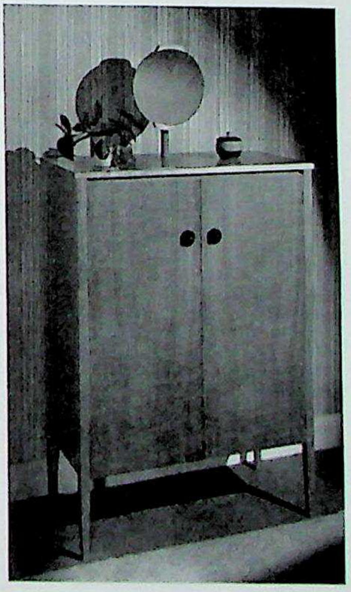
LEFT: Boy's room furnished in sapele, with cabinet doors lacquered white and yellow, wardrobe door light grey, and writing desk surfaced in amulet-green Formica; wool bedcover in red/black/white/yellow check. Designer: Jos. De. Mey. Made by Van Den Berghe-Pauvers (BELGIUM)

RIGHT: Wrought-iron bedhead lacquered white with small brass pinnacle knobs. Bedcovers are in blue silk embroidered in white. Bedhead designed by Kim Hoffman and Stephen Heidrich, AID. For Ironmasters (USA)

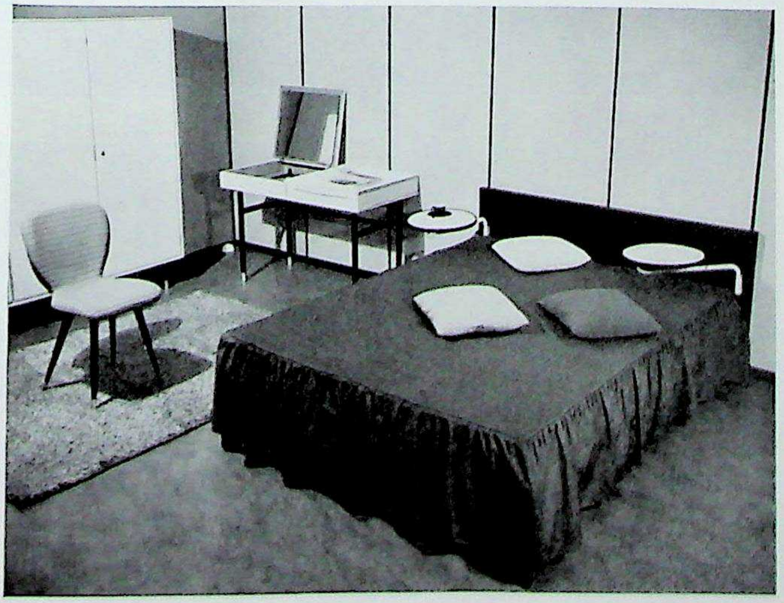


BELOW: Suite in walnut, ash, or mahogany with white Formica top to dressing table. Designer: H. Kempkes Jr. Made by NV Kempkes' Meubelfabrieken (HOLLAND)

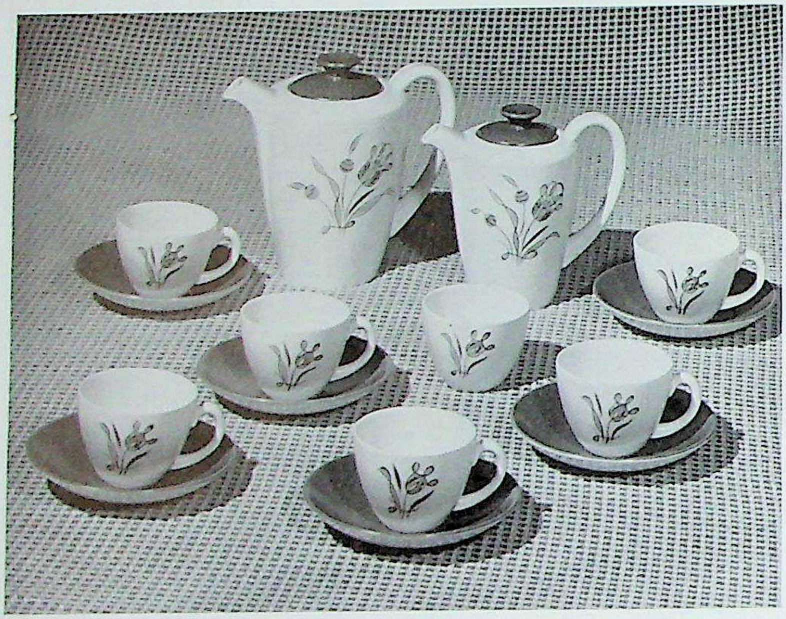


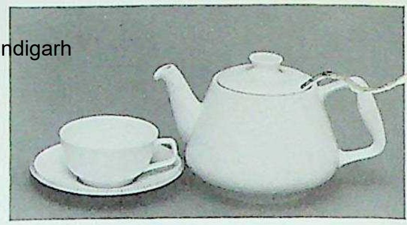


ABOVE: Tall dressing chest (4 feet high) in fiddle-back mahogany, with swivel mirror. Interior fitted six sliding and two fitted shelves, and a jewel tray. Designer: Henry Long, MSIA. For Heal's of London (GB)

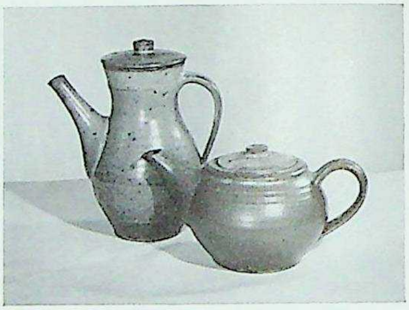


LEFT: Bedroom furnished in white ash, with ebonised finish to legs, which are brass-tipped, and headboard. The dressing table and swivel-bracket bed trays are surfaced in white Formica. Also made in white walnut, or mahogany. Designer: H. Kempkes Jr. Made by Kempkes' Meubelfabrieken NV (HOLLAND)





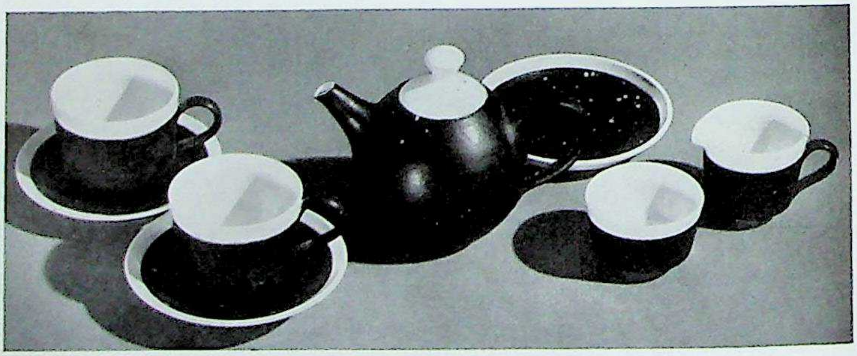
ABOVE: Teaware in white porcelain with slight flute decoration. Designer: Sigvard Bernadotte. Makers: A/S Bing & Grøndahls Porcellænsfabrik (DENMARK)



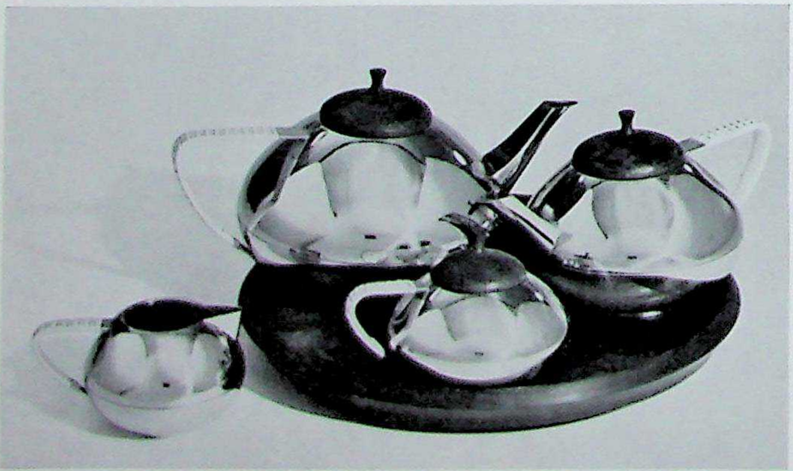
ABOVE: Hand-thrown stoneware coffee and teapot in greenish russet and brick red/russet ash glazes on dark body. Designed and made by Dorothy Kemp (GB)

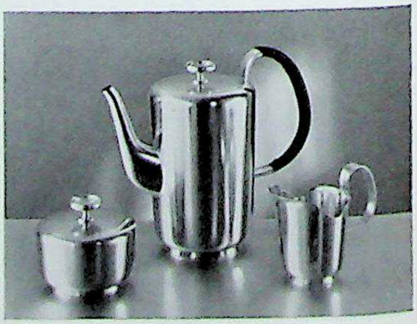
ABOVE: Fine earthenware coffee service, off-white semi-matt glaze, sepia contrast; *Blue Tulip* in-glaze decoration in blue, grey and brown designed by Truda Carter, ARCA and Ruth Pavely. Makers: Carter, Stabler & Adams Ltd (GB)

Hand-thrown early morning teaset; white tin glaze with black oxide contrast. Designer: Brigitta Appleby. Made by Briglin Pottery Ltd (GB)

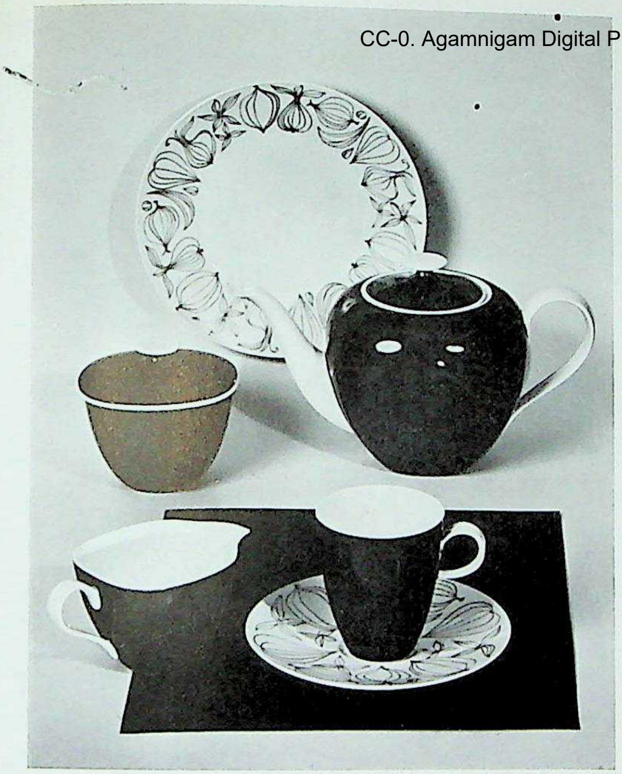


BELOW: Coffee or tea service in polished brass or pewtertone finish, with metal-lined lids in 'Wengee' wood to match tray. Custom made in Denmark for Raymor (USA)

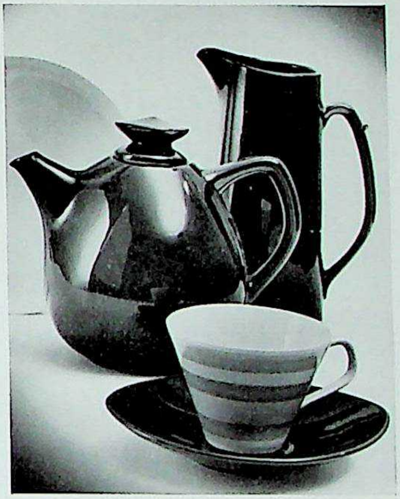




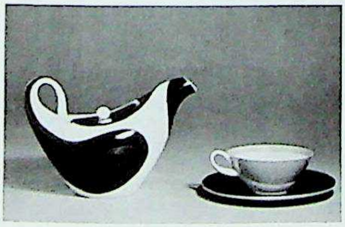
ABOVE: Coffee service in silver plate with plastic bound handle to pot. Designer: Heinz Decker. Makers: C. G. Hallbergs Guldsmeds AB (SWEDEN)



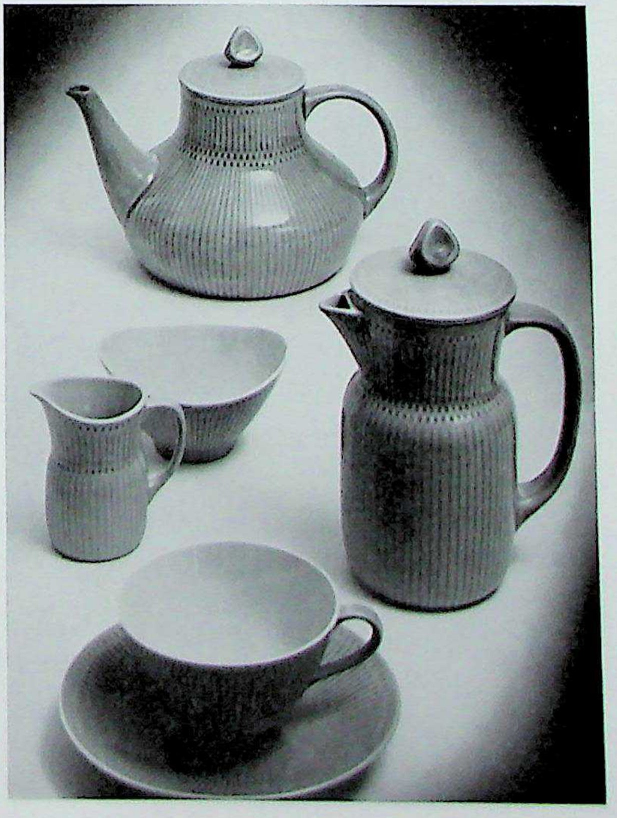
LEFT: Porcelain teaware from the *Fortuna* tableware range in deep 'Irish Green' and white with onion pattern border. Shape designed by Else Fischer-Treyden; decoration by Otto Hoffmann. Makers: Rosenthal-Porzellan AG (GERMANY)

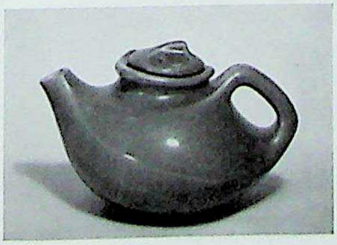


ABOVE: *Siam* tea service in red clay ware; cup glazed white with yellow band decoration. Designer: Carl-Harry Stålhane. **BELOW:** *Rosmarin* tea service in earthenware; pink exterior glaze, white inside. Designer: Hertha Bengtson. Both designs are made by AB Rörstrands Porslinsfabriker (SWEDEN)

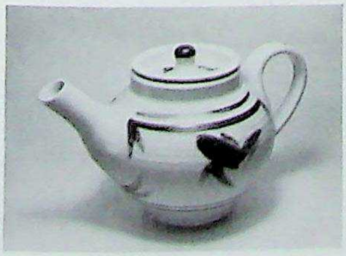


LEFT: Porcelain teaware, colourless glaze, hand-decorated onglaze in black and white with orange cup. Designed and made by D. Duszniak, Warsaw Institute of Industrial Design (POLAND)



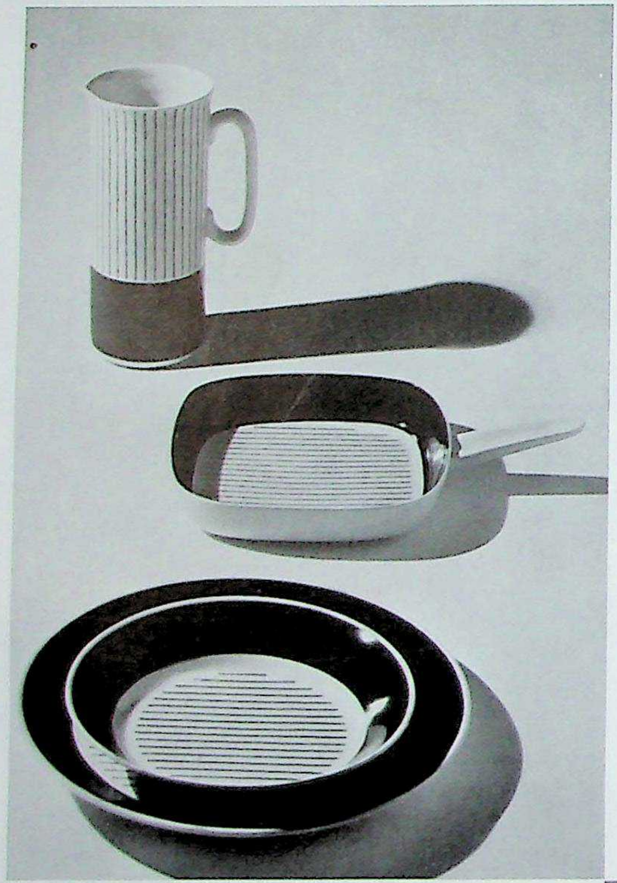


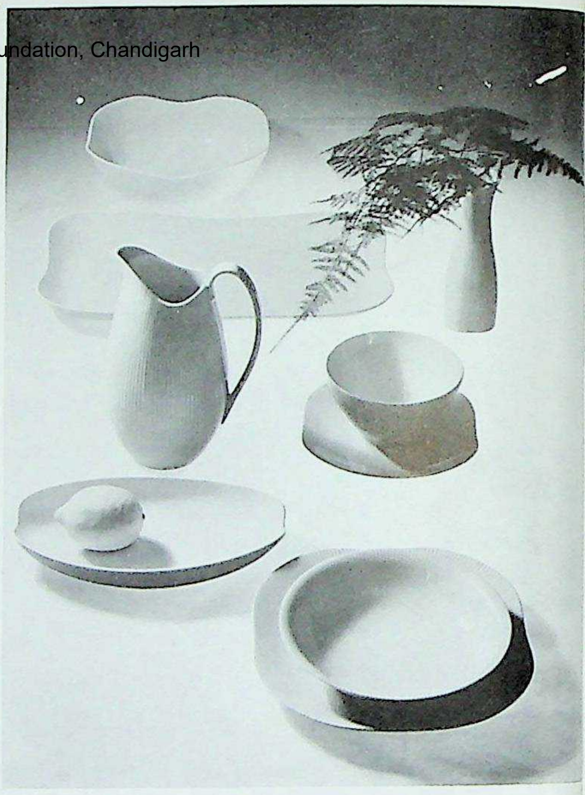
RIGHT: Stoneware teapot, celadon glaze. Designer: Jørgen Mogensen. Makers: The Royal Copenhagen Porcelain Manufactory A/S (DENMARK)



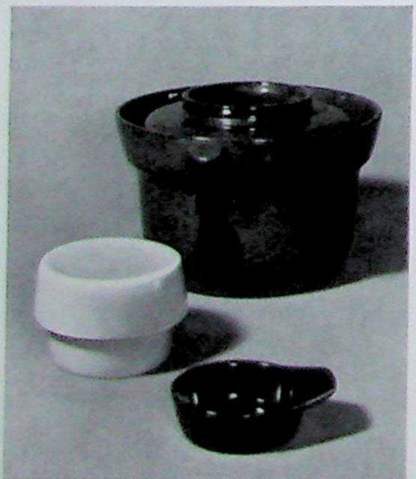
LEFT: Stoneware teapot. White glaze with onglaze red iron brush decoration. Designed and made by F. G. Cooper, MSIA (GB)

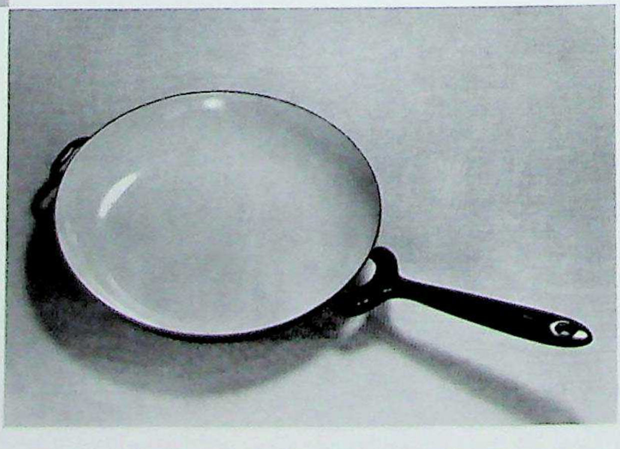
BELOW: *Gourmet* ovenproof earthenware; white, with 'grill' decoration in green, yellow or brown. Designers: Stig Lindberg and Bibi Breger. Made by AB Gustavsbergs Fabriker (SWEDEN)





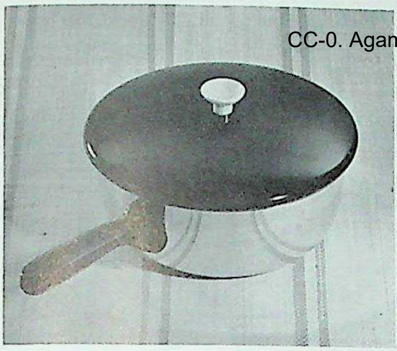
ABOVE: Dinner service in white feldspar china, 'ripple' decoration. Designer: Sven Erik Skawonius. Makers: The Upsala-Ekeby Group, Ekebybruk (SWEDEN)

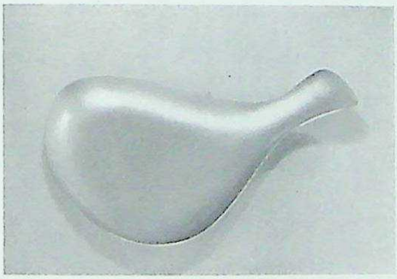


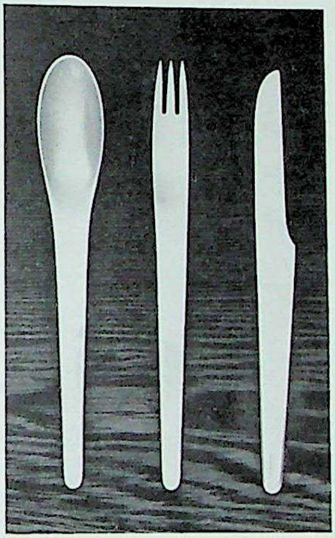


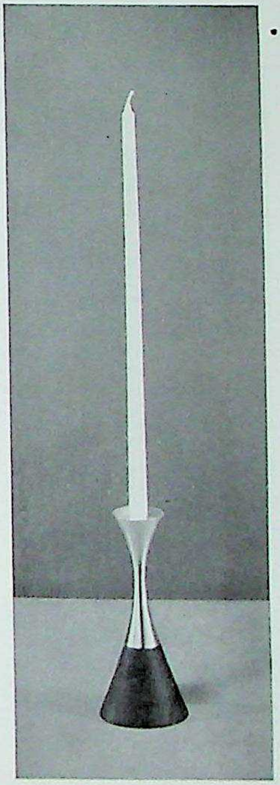
ABOVE: *Krenit* steel enamelled frying pan with detachable Bakelite handle. Made in three sizes: 6, 8 and 10-inch diameter, and in different colour combinations for each size. Designed and made by Herbert Krenchel (DENMARK). LEFT: *Patella* ovenproof porcelain in yellow, rusty brown and speckled brown glazes. Designer: Magnus Stephensen, MAA. Makers: The Royal Copenhagen Porcelain Manufactory A/S (DENMARK)

LEFT: Aluminium saucepan with black-anodised lid; lid knob in white bakelite, handle in black. Designer: Erik Herløw, MAA. Makers: Dansk Aluminium Industri A/S (DENMARK). BELOW LEFT: Hand-made stainless steel fruit dish, 7½ × 9 inches. Designed and made by John Grenville (GB). (*Courtesy: The Worshipful Company of Goldsmiths*). BELOW CENTRE: Flatware in stainless steel. Designer: Arne Jacobsen, MAA. Makers: A. Michelsen (DENMARK)

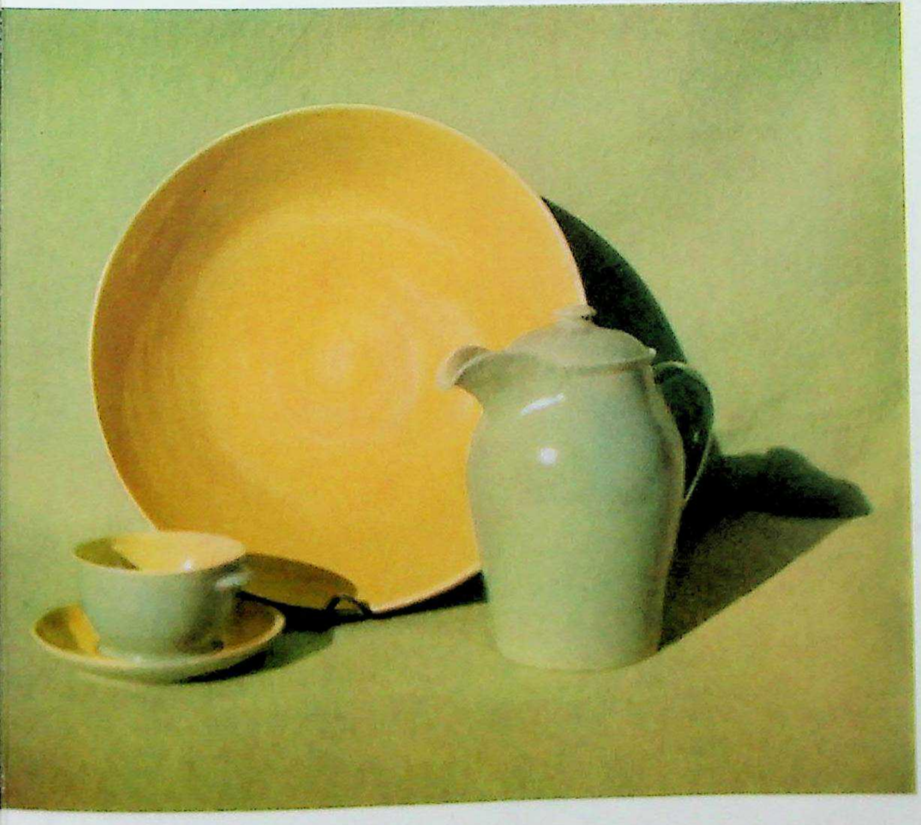








Candlestick in silver or in polished brass, on teak base. Designer: Sven Aage Holm Sørensen. Made by Holm Sørensen & Co. (DENMARK)



Hand-thrown salad bowl, 14 inches diameter; quart soup flagon, with matching soup cup and saucer. Designed and made by Susan Lane at Ways Ware Pottery (GB)

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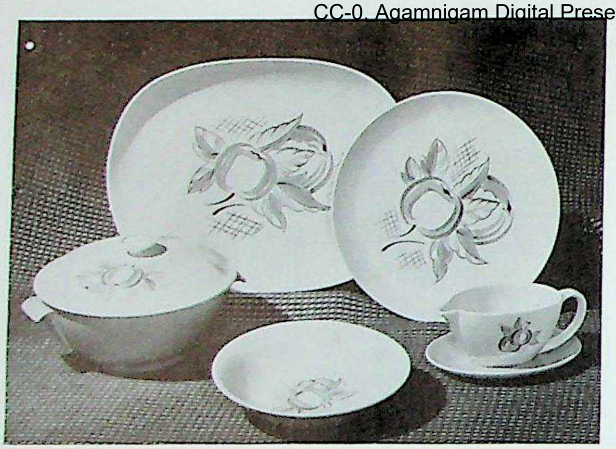
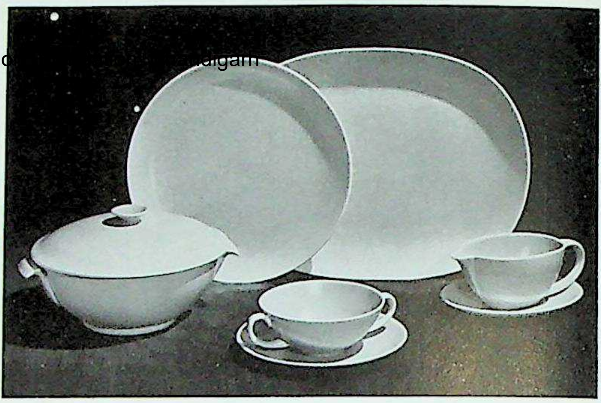
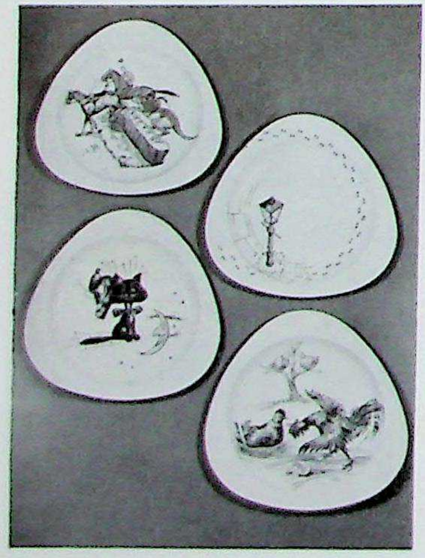
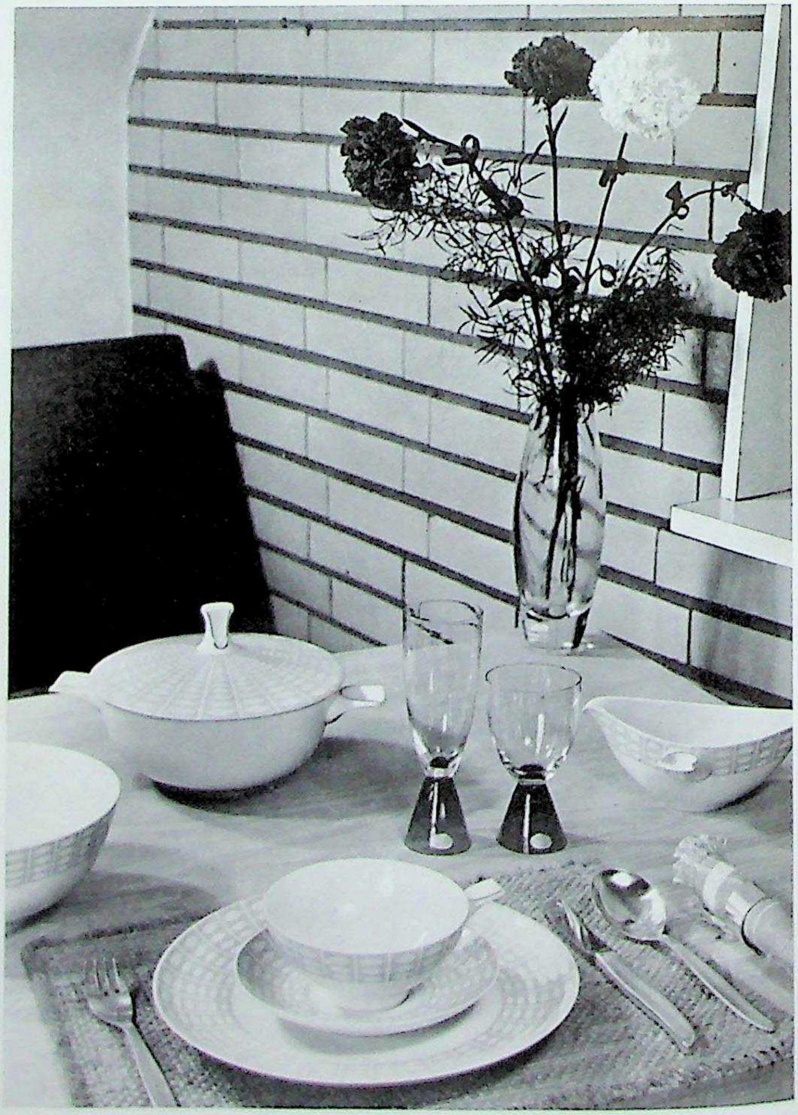


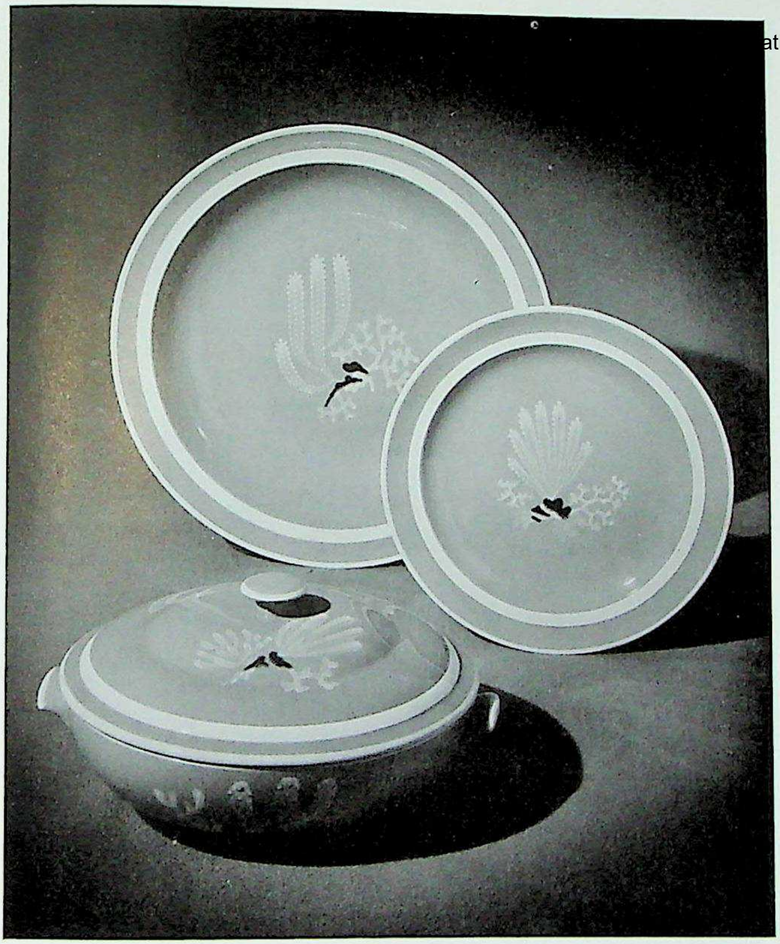


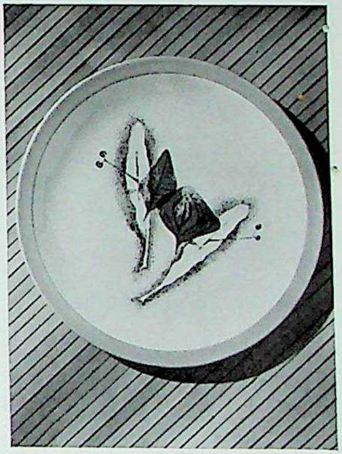
ABOVE: *Red Pippin*. One of five hand-painted decorations in the in-glaze technique on 'Streamline' shape fine earthenware tableware. Colours: pink, green and grey tones on semi-matt off white glaze, with contrast ice-green eggshell glaze on base of holloware. TOP RIGHT: The same shape in lime-yellow and seagull-grey Twintone mottle finish; four other colour schemes are available. Designed by Poole Design Unit: holloware shapes and Twintone finish by John Adams, ARCA; flatware by A. B. Read, RDI, ARCA. Makers: Carter, Stabler & Adams Ltd (GB)





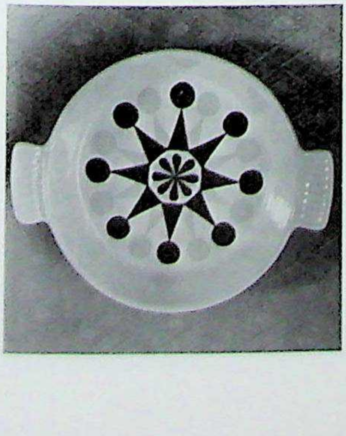
ABOVE: *Barbecue* fine white earthenware plates with lively decorations, designed for informal entertaining. Makers: W. T. Copeland & Sons Ltd (GB). RIGHT: White porcelain dinner service in the Finlandia shape with screen-print decoration *Golden Veil*. Shape designed by Tappio Wirkkala (FINLAND); decoration by Ed. Harz. Makers: Rosenthal-Porzellan AG (GERMANY)

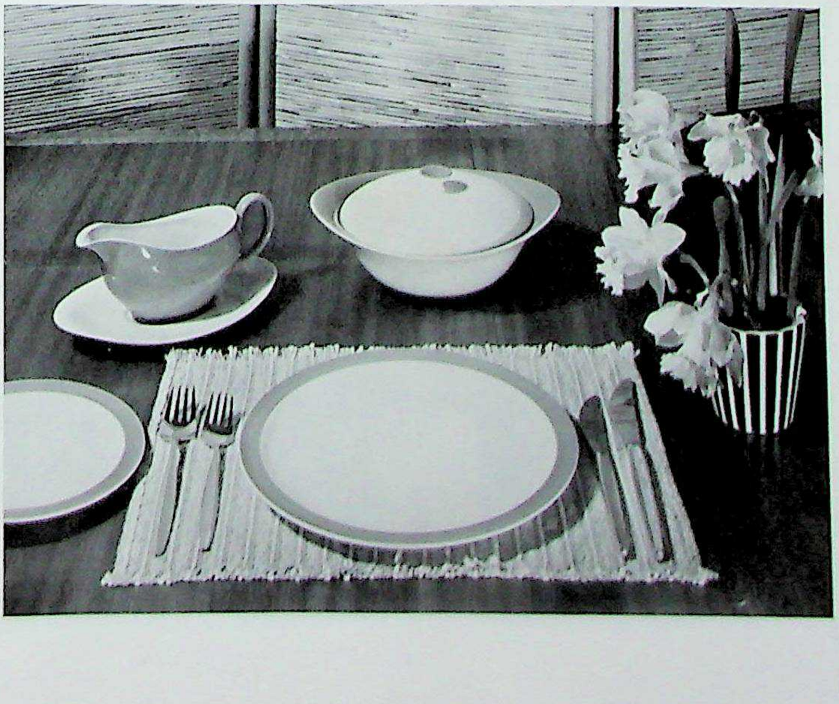


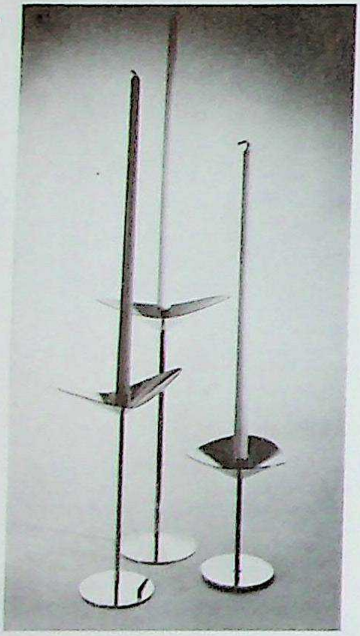


ABOVE: *Lime Seeds* onglaze enamel screen transfer decoration in maroon, grey-green and deep brown on white earthenware plate with light sage green border. Designed and executed by Johnson, Matthey & Co. Ltd (GB). BELOW: *Moonlight* silver grey and white tableware from a wide range available in bi-colour Queen's Ware in the Barlaston shape. Designer: Norman Wilson. Made by Josiah Wedgwood & Sons Ltd (GB)

ABOVE: *Gefion* earthenware fish service; celadon glaze, hand-painted underglaze decoration in white and brown. Designer: Nils Thorsson. Makers: The Royal Copenhagen Porcelain Manufactory A/S (DENMARK). BELOW: *Calex* cast iron cooking ware; vitreous enamel glaze in horizon blue, shrimp red, or opaline green; decoration in various colours. Designer: Robert A. Stewart. Makers: Lane & Girvan Ltd (GB)

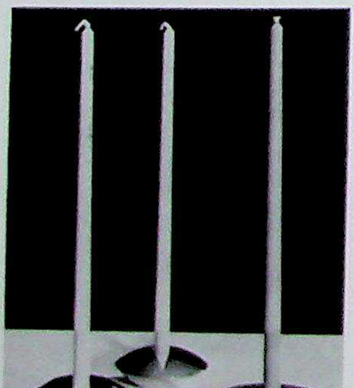


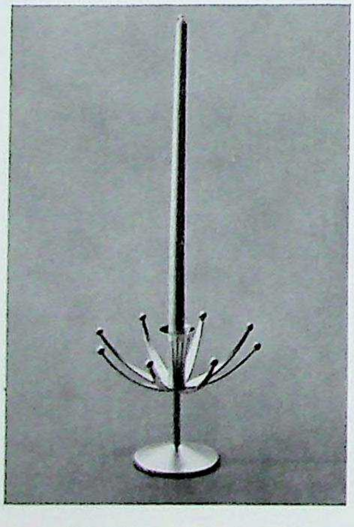




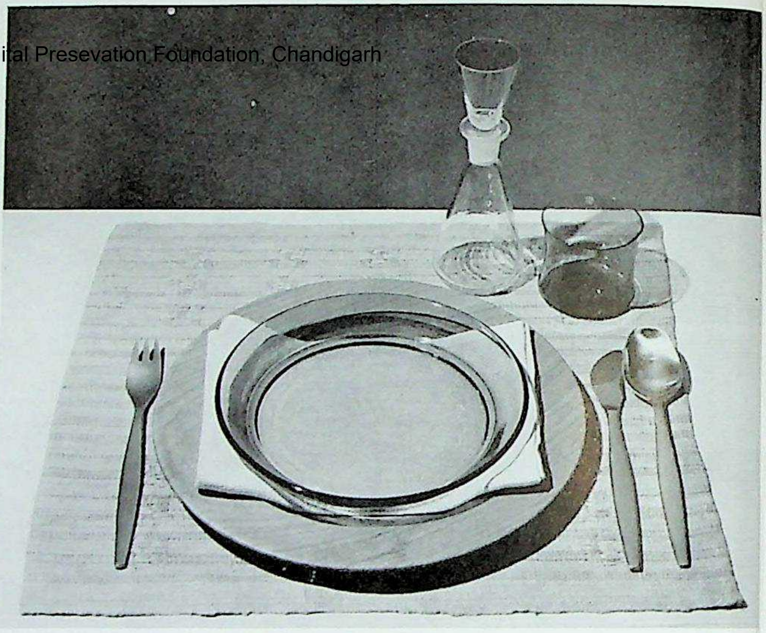
ABOVE: Silver-plated brass candleholders, 7, 9½ and 5 inches high. Designer: Kenneth Clark. Made by A. G. Brooker (GB)

BELOW: Solid brass candleholders, cast then turned; diameter 3 inches. Designer: Kenneth Clark. Made by A. G. Brooker (GB)

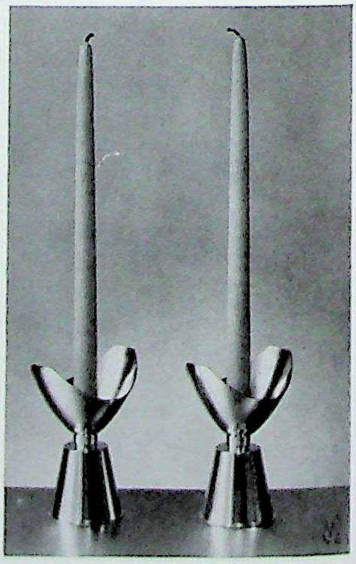




ABOVE: Solid silver candleholder, 4½ inches high. Dismantles for cleaning at base of cup. Designer: Kenneth Clark. Made by Wakely & Wheeler Ltd (GB)

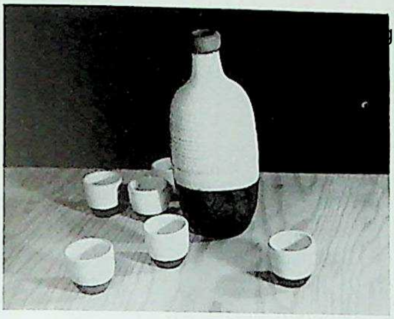


Place set with Danish teak platter by Kay Bojesen; Swedish flatware in stainless steel by Folke Arström, made by AB Gense; carafe and glass plate from Reijmyre Glasbruk AB. Timo Sarpaneva is the designer of the coloured glass tumbler from the Karhula-Iittala Glassworks (FINLAND). Setting arranged by Evy Westerberg for AB Gösta Westerberg (SWEDEN)

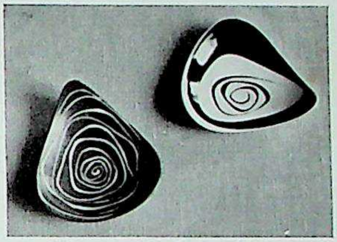


Silver-plated candleholders, 5⅞ inches high. Designer: Heinz Decker. Made by C. G. Hallbergs Guldsmeds AB (SWEDEN)

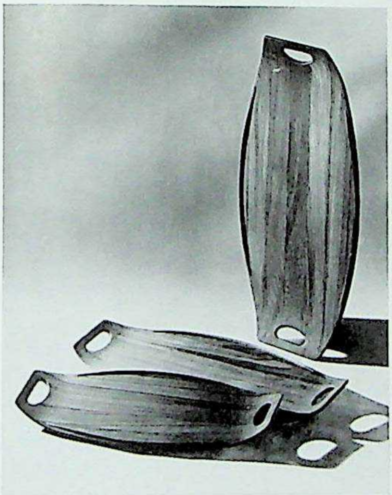
State Museum, LUCKNOW



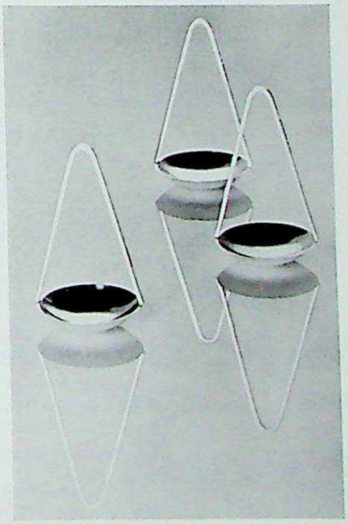
LEFT: Hand-thrown liqueur set in red sandstone, partial white glaze. Designed and made by A. de Vinck (BELGIUM)



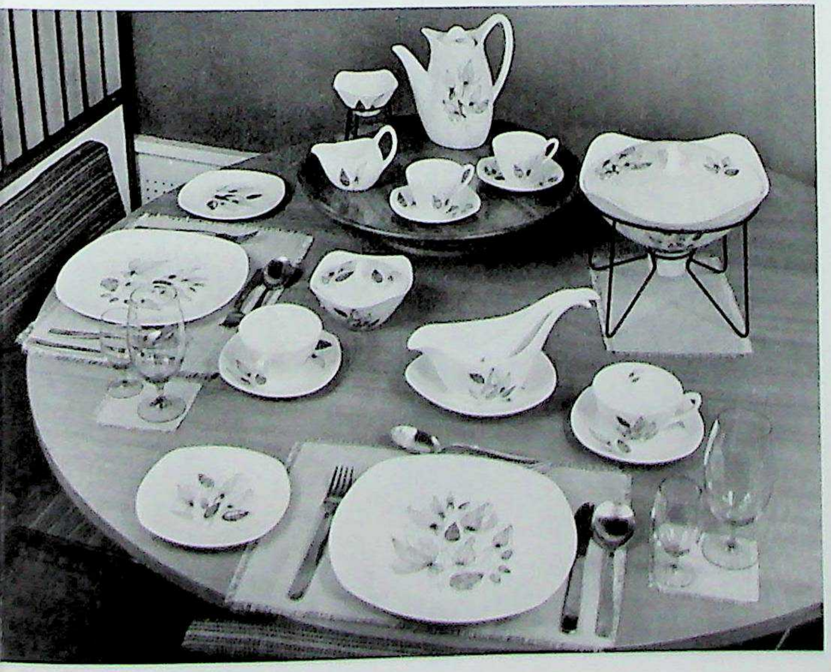
ABOVE: Porcelain ashtrays, hand-decorated in black/white (top) and red/white on transparent glaze. Designed and made by D. Duszniak, Warsaw Institute of Industrial Design (POLAND)



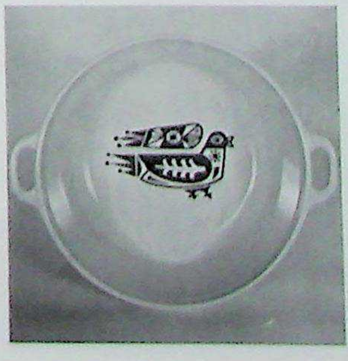
LEFT: Staved teak trays in lengths ranging from 20 to 26 inches. Designer: Jens H. Quistgaard. Made by Dansk Designs (DENMARK)

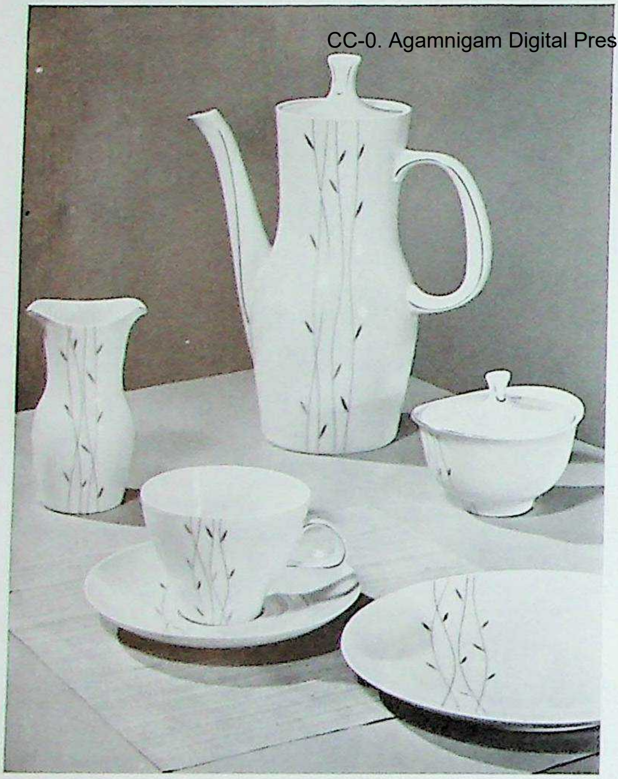


BELOW: Semi-porcelain white Staffordshire china 'Stylecraft Fashion' tableware; *Melody* underglaze decoration in pastel tones designed by Terence Conran. Makers: W. R. Midwinter Ltd (GB)

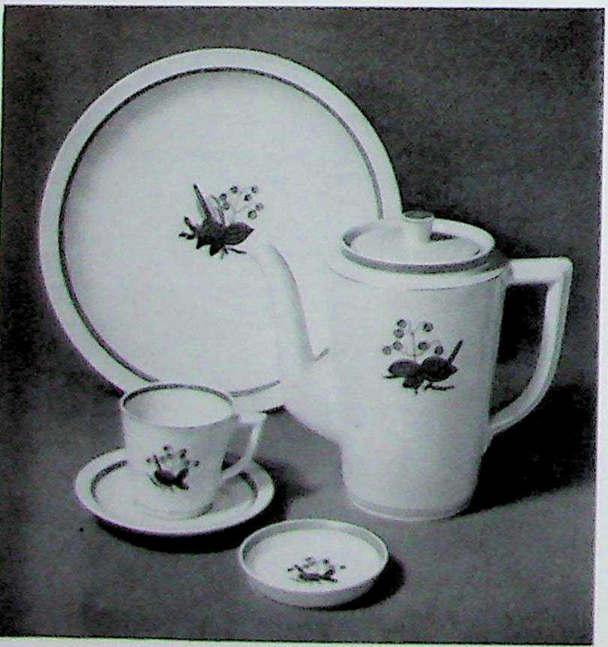


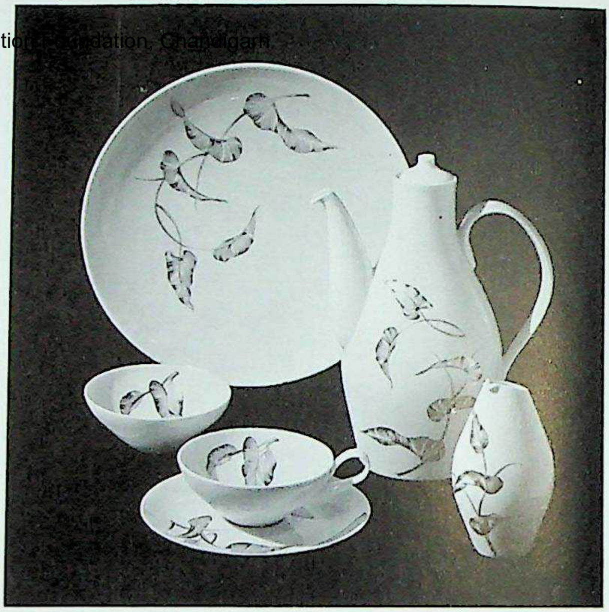
Sugar bowls in sterling silver. Designer: Bertel Gardberg. Made by Artek (Finland). BELOW: *Calex* cast iron cooking ware; vitreous enamel glaze in horizon blue, shrimp red, or opaline green; decoration in various colours, designed by Robert A. Stewart. Makers: Lane & Girvan Ltd (GB)



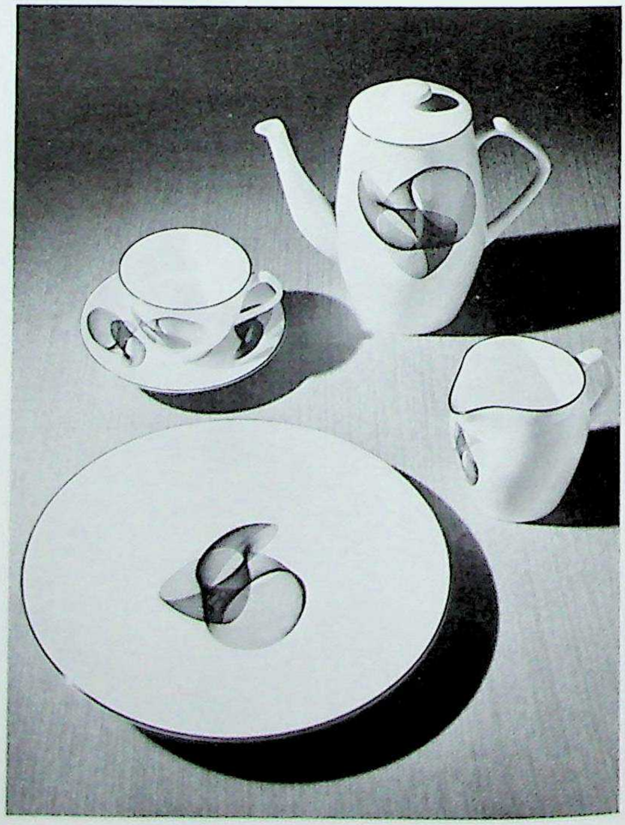


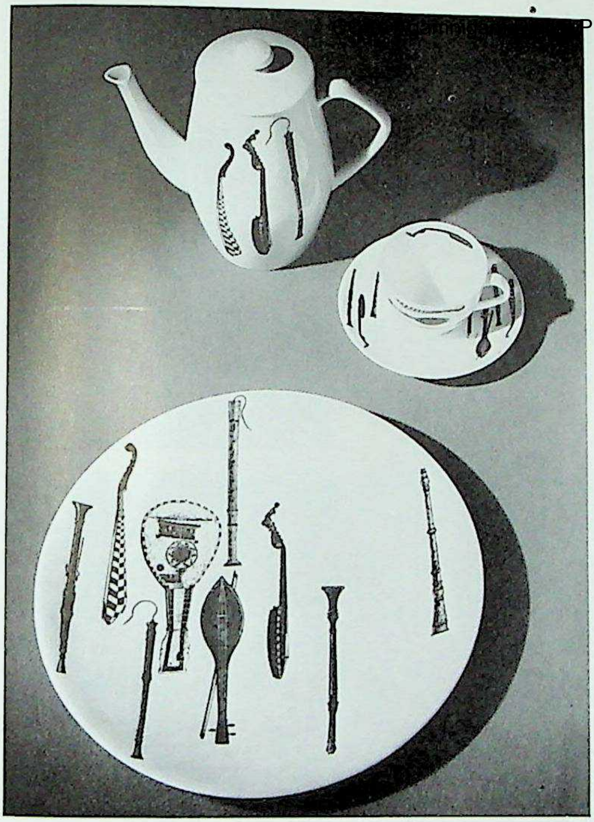
ABOVE: White porcelain coffee service from the tableware range in the Finlandia shape with printed decoration *Northland* in gold and red. Shape designed by Tapio Wirkkala (FINLAND); decoration by Josef Gallitzin (GERMANY). Makers: Rosenthal-Porzellan AG (GERMANY). BELOW: White porcelain coffee service, hand-painted overglaze decoration *Quaking Grass* in green and gold. Tea and dinner ware are also available in this design. Designer: Thorkild Olsen. Makers: The Royal Copenhagen Porcelain Manufactory A/S (DENMARK)



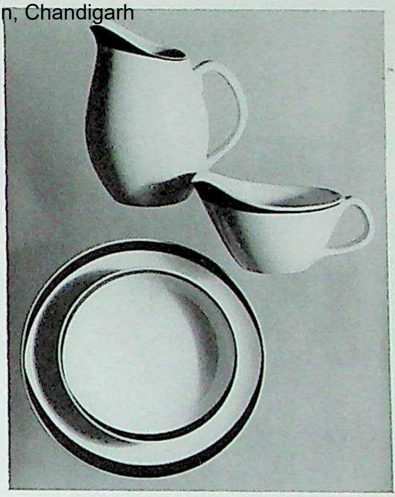


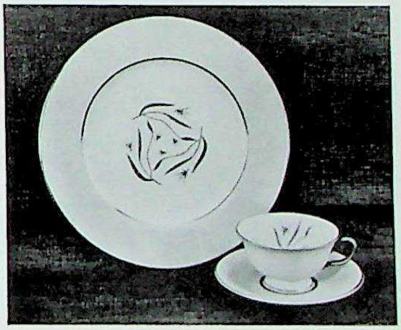
ABOVE: *Lyana* onglaze print in gold and black on fine white china Museum shape dinner, tea and coffee ware. Shape designed by Eva Zeisel; decoration by Philip Costigan. Makers: Castleton China, Inc. (USA). BELOW: Black-rimmed white bone china tea and dinner ware with black onglaze *Harmonograph* print decoration. Designer: David Queensberry. Makers: Crown Staffordshire China Co. Ltd (GB)



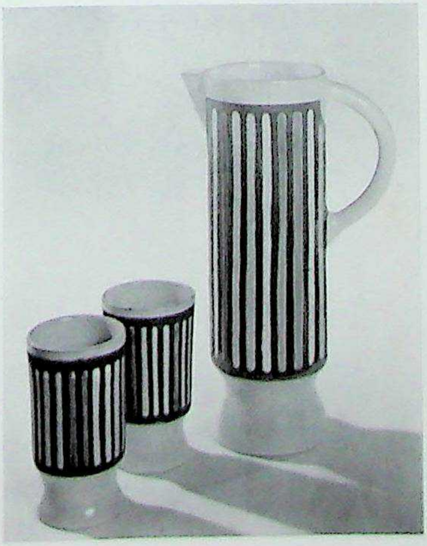


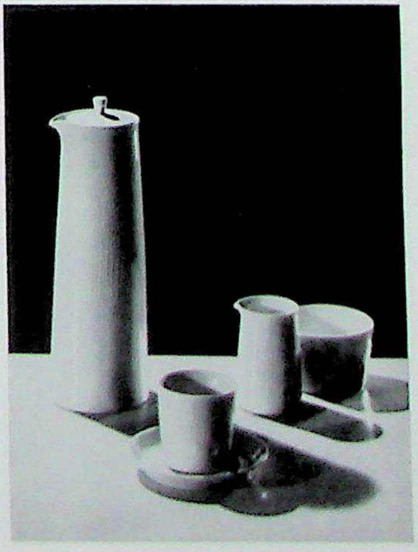
ABOVE: White bone china tea and dinner ware with black onglaze print decoration *Musicalia* designed by Tom Taylor, MSIA. Makers: Crown Staffordshire China Co. Ltd (GB) (*Photo: C.o.I.D.*)



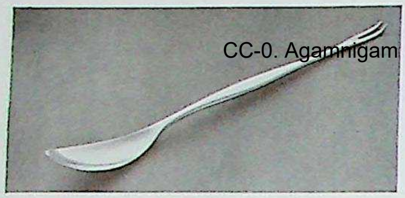


TOP: *Ellipse* white earthenware breakfast set, brown brush-stroke rim. Designer: Stig Lindberg. Makers: AB Gustavsbergs Fabriker (SWEDEN). ABOVE: Corona shape tableware in pink and white fine china with platinum rim; onglaze print decoration *Fontaine* in pink and grey with raised white enamel fronds designed by Ross Littell. Makers: Castleton China, Inc. (USA)

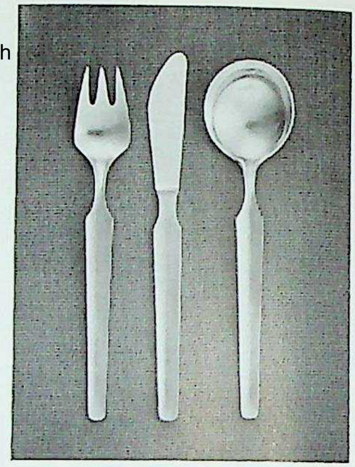




RIGHT: Earthenware jug, 12½ inches tall, and matching beakers; slip decoration in yellow, orange and matt brown glazes on white-glazed body. Custom made in Italy for Raymor (USA). FAR RIGHT: White 'Thermodan' porcelain coffee set; handles are unnecessary as it is double-walled for greater insulation. Designer: Axel Brüel. Makers: Porcelænsfabriken 'Danmark' A/S (DENMARK)

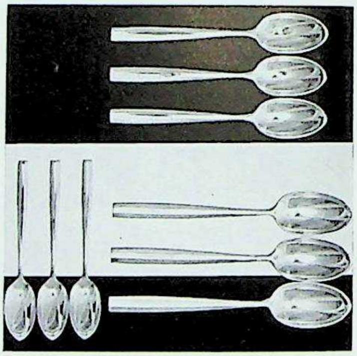


LEFT: Lobster fork in stainless steel. Also made in sterling or plated silver. Designer: Sigurd Persson (SWEDEN). Makers: Württembergische Metallwarenfabrik (GERMANY)

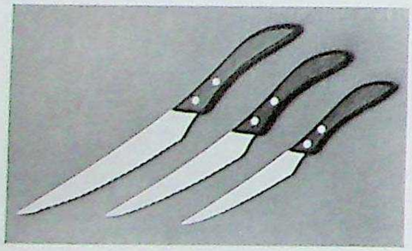


RIGHT: Flatware in 18/8 stainless steel; knife blade in chromium steel. Designer: Gustaf Janson. Makers: C. G. Hallbergs Guldsmeds AB (SWEDEN)

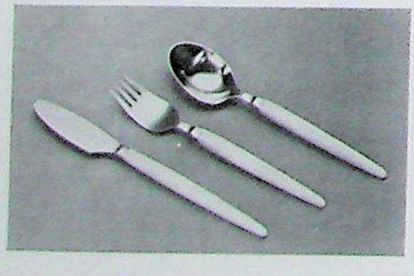
LEFT: Flatware design No. 2722 in 18/8 stainless steel. Designer: Carl Pott. Makers: C. Hugo Pott (GERMANY)



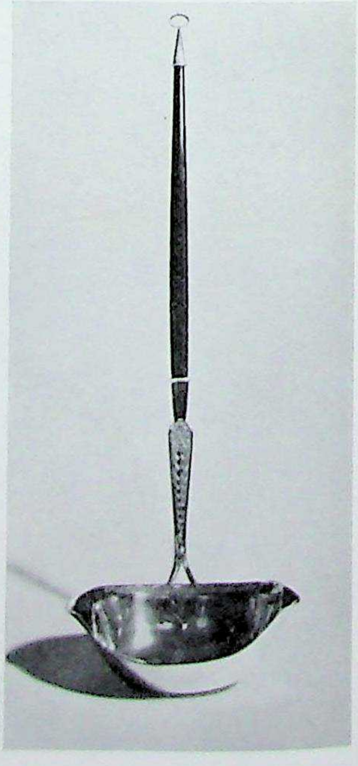
RIGHT: Silver-plated dessert and table spoons. Designed by Bertel Gardberg. For Hackmann & Co. (FINLAND)



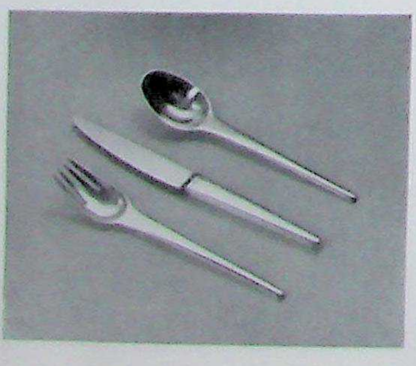
LEFT: *Pilét* kitchen knives: mirror-polished stainless steel, serrated edge; rosewood handles assembled by expansion rivets to an inseparable unity with blade. In three sizes and, alternatively, for left-hand use. Designer: Henning Nørgaard. Makers: Raadvad Cutlery Works Ltd (DENMARK)



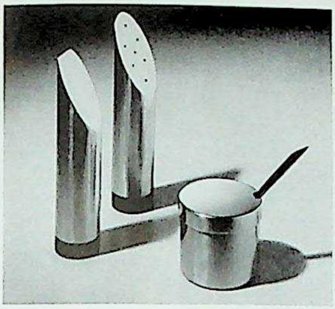
LEFT: *Eton* flatware in 18/8 stainless steel, knife in chromium steel; celluloid handles in ivory or other colours, or in imitation mother-of-pearl, or pallisander wood. Designer: Henning Nørgaard. Makers: Raadvad Cutlery Works Ltd (DENMARK)



RIGHT: Engraved punch ladle in sterling silver and whalebone. Designed and made by K. W. Lessons at the Royal College of Art (GB)

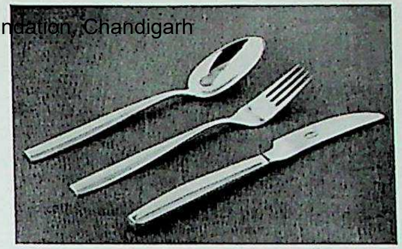


LEFT: Flatware design No. 111 in sterling silver. Designer: Henning Koppel. Makers: Georg Jensen Sølvsmedie A/S (DENMARK)

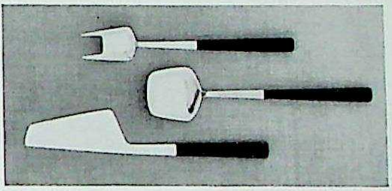


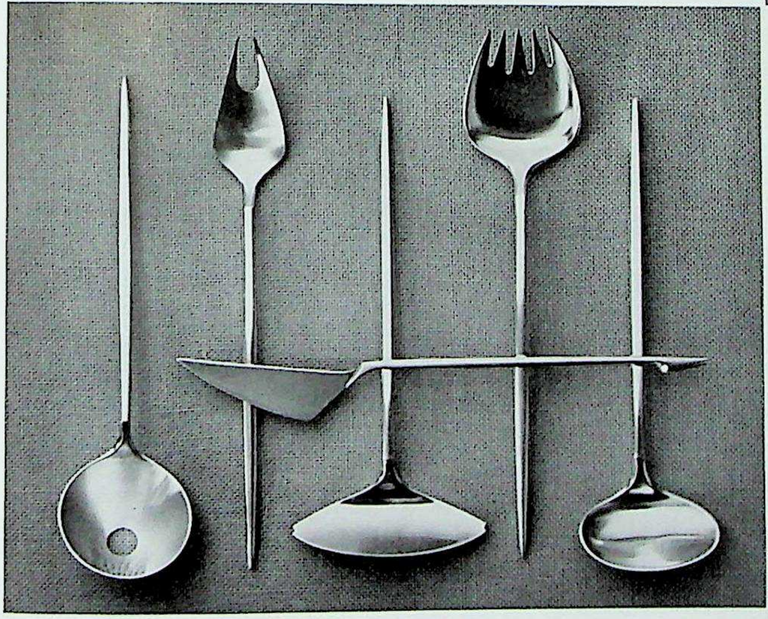
RIGHT: Silver-plated flatware. Designed by Bertel Gardberg. For Hackmann & Co. (FINLAND)

LEFT: Condiment set in stainless steel. Designer: Robert Welch, Des.RCA, MSIA. Made by J. & J. Wiggin Ltd (GB) (*Photo: C.o.I.D.*)

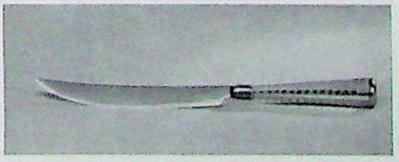


RIGHT: Serving set in sterling silver with black lignum vitae handles. Designer: Mauno Honkanen. Made by Koruteollisuus Tillander (FINLAND)

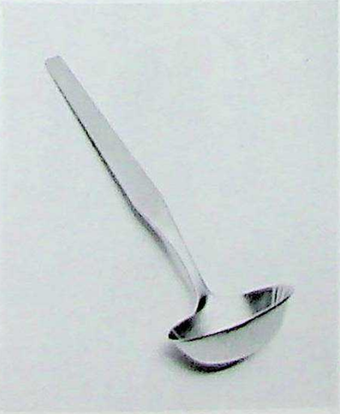




LEFT: Hors d'oeuvres set in sterling silver, including mayonnaise spoon, herring fork, sardine server, salmon fork, olive spoon and tomato knife. Designer: Vagn Åge Hemmingsen. Made by Franz Hingelberg (DENMARK)

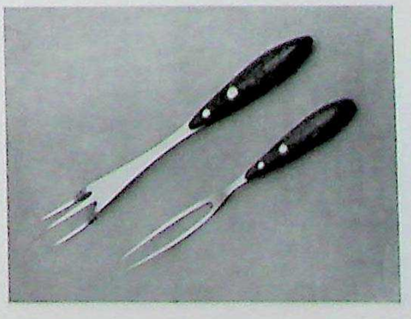


RIGHT: Steel knife with glass handle and gilt mounts. Designed and made by Robert Welch, Des.RCA, MSIA (GB) (*Courtesy: The Worshipful Company of Goldsmiths*)

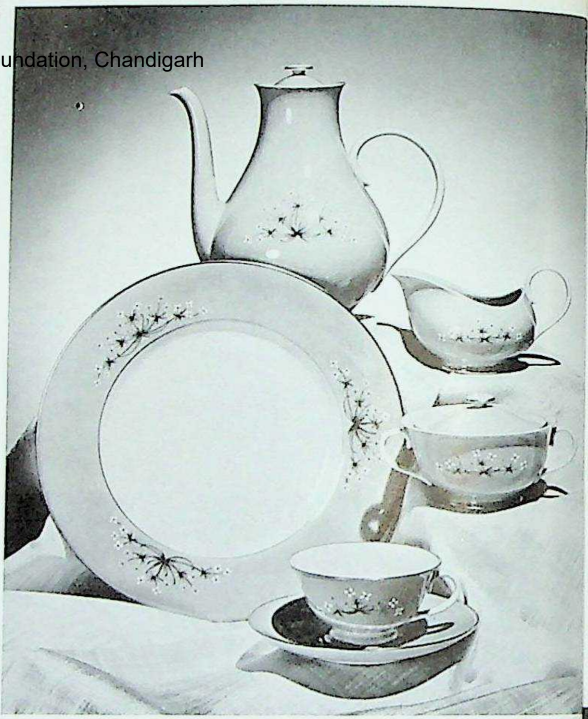


LEFT: Soup serving spoon in stainless steel. Designed by Bertel Gardberg. For Hackmann & Co. (FINLAND)

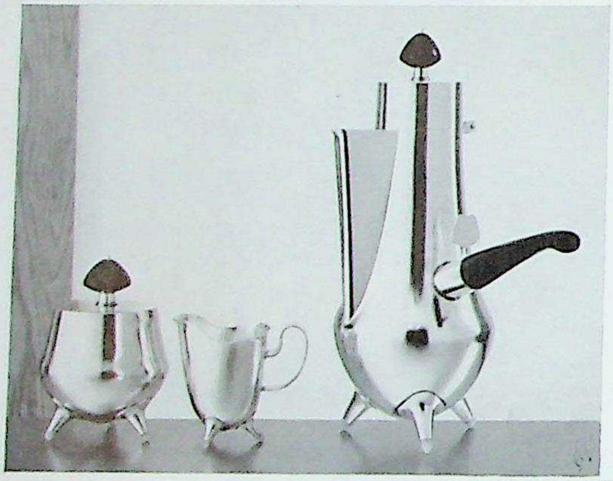
RIGHT: *Pilét* kitchen forks in mirror-polished stainless steel with rosewood handles; of similar construction to knives shown opposite. Designer: Henning Nørgaard. Makers: Raadvad Cutlery Works Ltd (DENMARK)



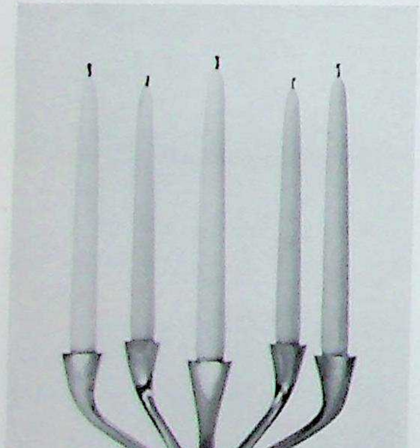
RIGHT: Gold-rimmed Franciscan fine china tableware in the Merced shape with raised enamel decoration *Monticeto* in coral pink and white on acqua ground. Designed and made by Gladding, McBean & Co. (USA)

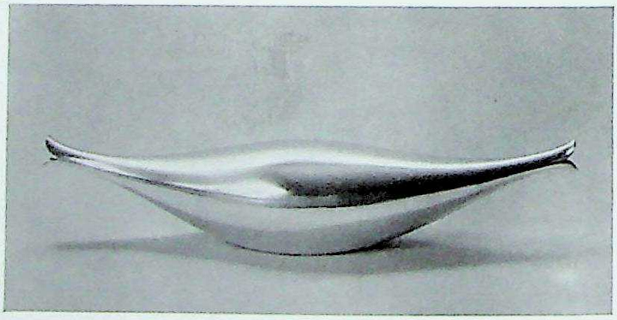


BELOW: Coffee service in sterling silver on nylon tipped feet; jacaranda handle and lid knobs. Designer: Heinz Decker. Makers: C. G. Hallbergs Guldsmeds AB (DENMARK)

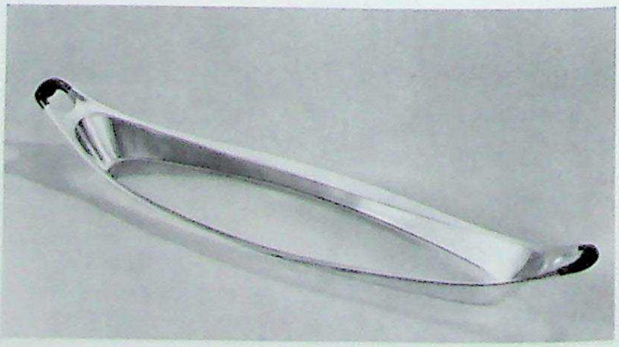


BELOW: Candelabra in pewter. Designer: Arne Erkers. Makers: Just Andersen A/S (DENMARK)

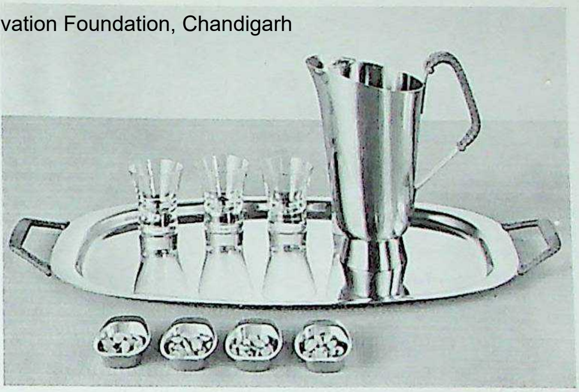


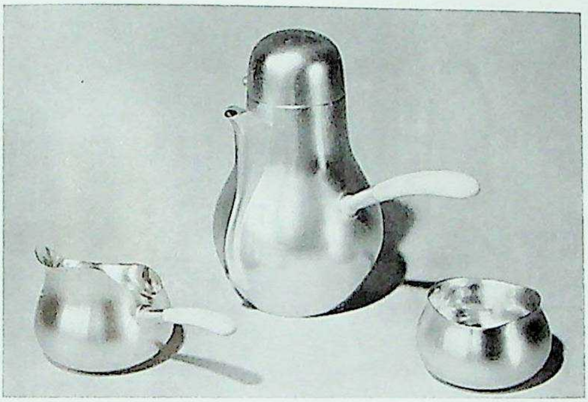


ABOVE: Serving dish with cover in sterling silver. Length from point to point 28¼ inches. Designer: Henning Koppel. Makers: Georg Jensen Sølvsmedie A/S (DENMARK). BELOW: Dish in sterling silver with ebonite handles. Length 27 inches. Designer: Vagn Åge Hemmingsen. Makers: Frantz Hingelberg (DENMARK)

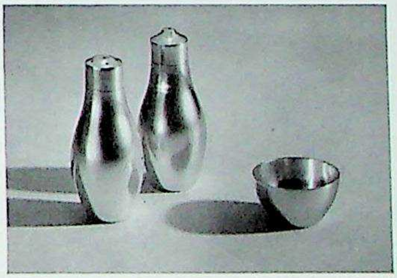


RIGHT: Cocktail set in stainless steel with leather-covered handles to tray and mixer. Designer: Folke Arström. Makers: AB Gense (SWEDEN)

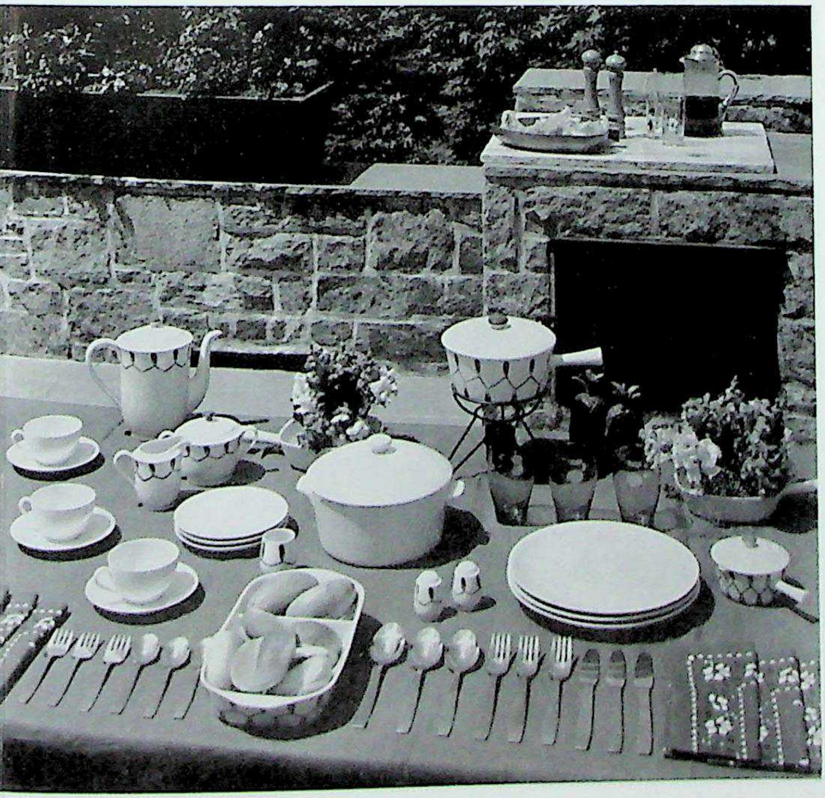




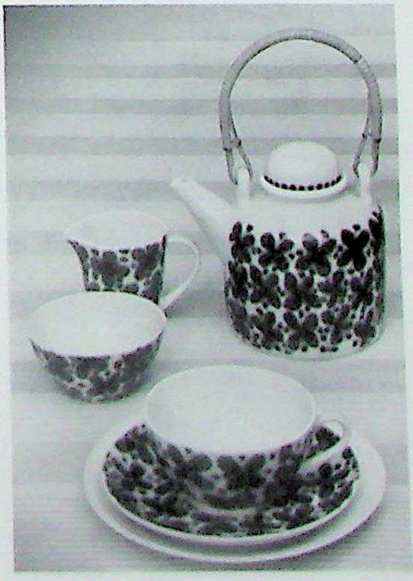
ABOVE: Sterling silver coffee set with ivory handles. Designer: Th. Lie-Jørgensen. Makers: David-Andersen (NORWAY)

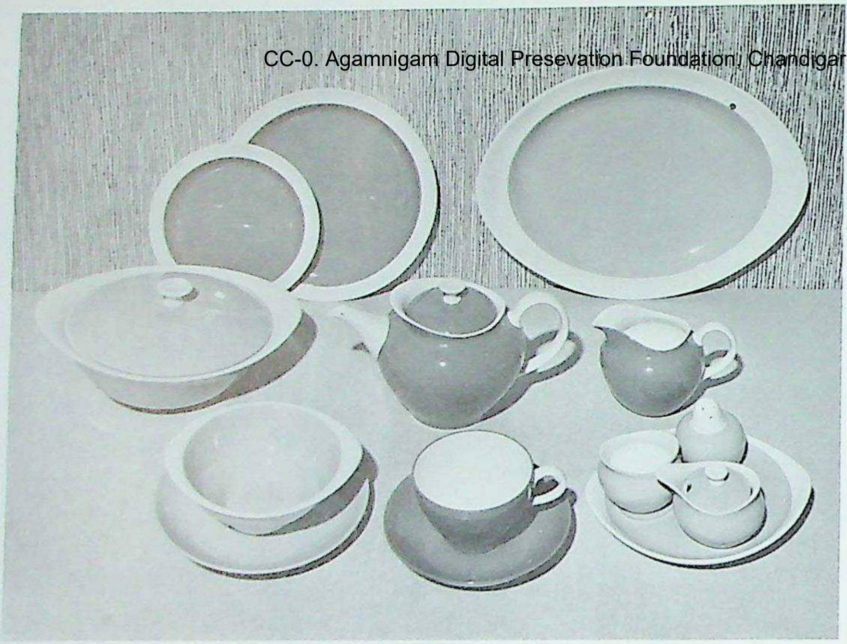


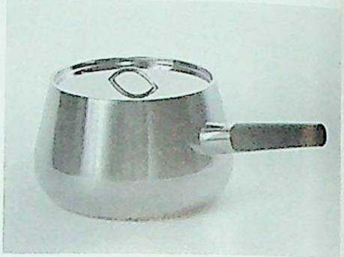
ABOVE: Cruet set in solid silver. Designed by Kenneth Clark. For Elkington & Co. Ltd (GB). BELOW: *Mon Amie* tea-set in white feldspar china with blue underglaze steel-print decoration designed by Marianne Westman. Makers: AB Rörstrands Porslinsfabriker (SWEDEN)



ABOVE: Blue-decorated and plain white flame-proof porcelain Danish *Viking* oven- and tableware in use for outdoor entertaining; the accompanying flatware in stainless steel is a Viennese design by Amboss. Both are available from A. J. Van Dugteren & Sons, Inc. (USA)



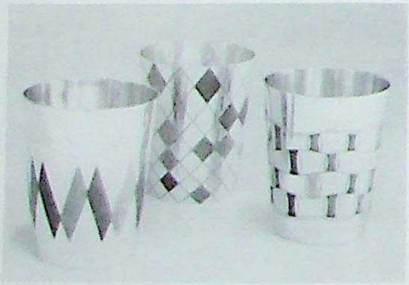




ABOVE: Stainless steel casserole with copper bottom and ebony handle, capacity 4 pints. Designer: Magnus Stephensen. Makers: Georg Jensen Sølvsmedie A/S (DENMARK)

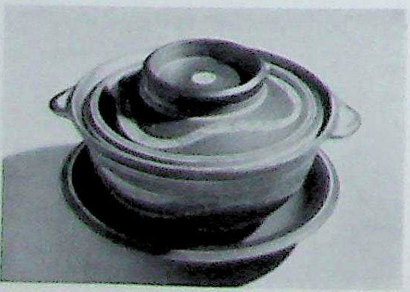
Fiesta moulded Melmex tableware in 'House & Garden' colours. Designed with heavy sections and tapered edges, it is of pleasant weight and good appearance. Designer: Ronald E. Brookes, MSIA. Makers: Brookes & Adams Ltd (GB)

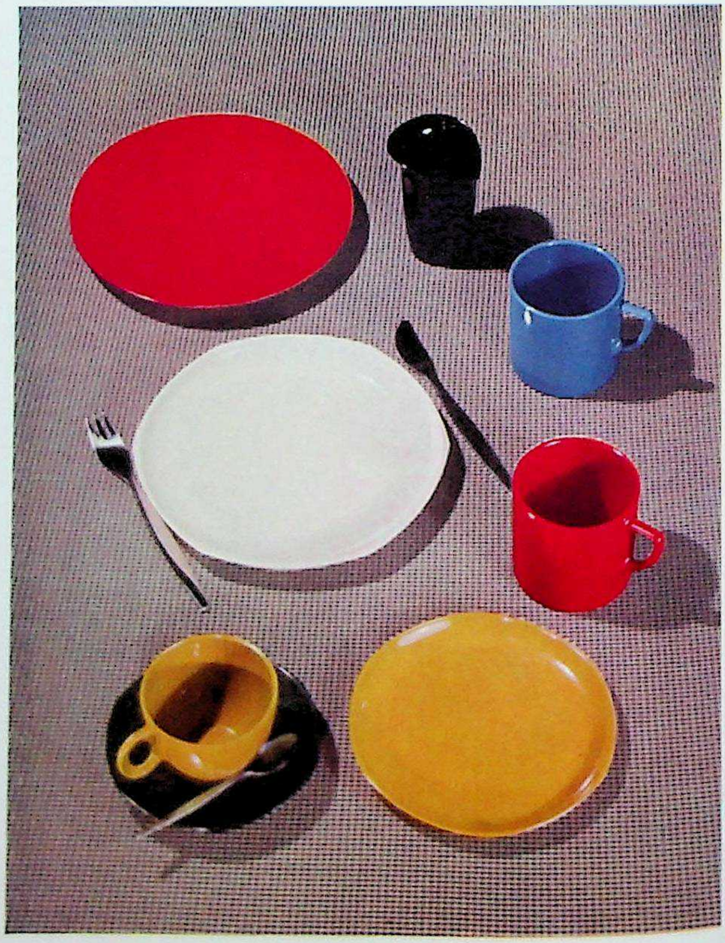
ABOVE: Queen's Ware permanently fused two-colour tableware, *Summer Sky* (blue and white) and *Havana* (lilac brown and white) in the Barlaston shape. Designer: Norman Wilson. Makers: Josiah Wedgwood & Sons Ltd (GB)

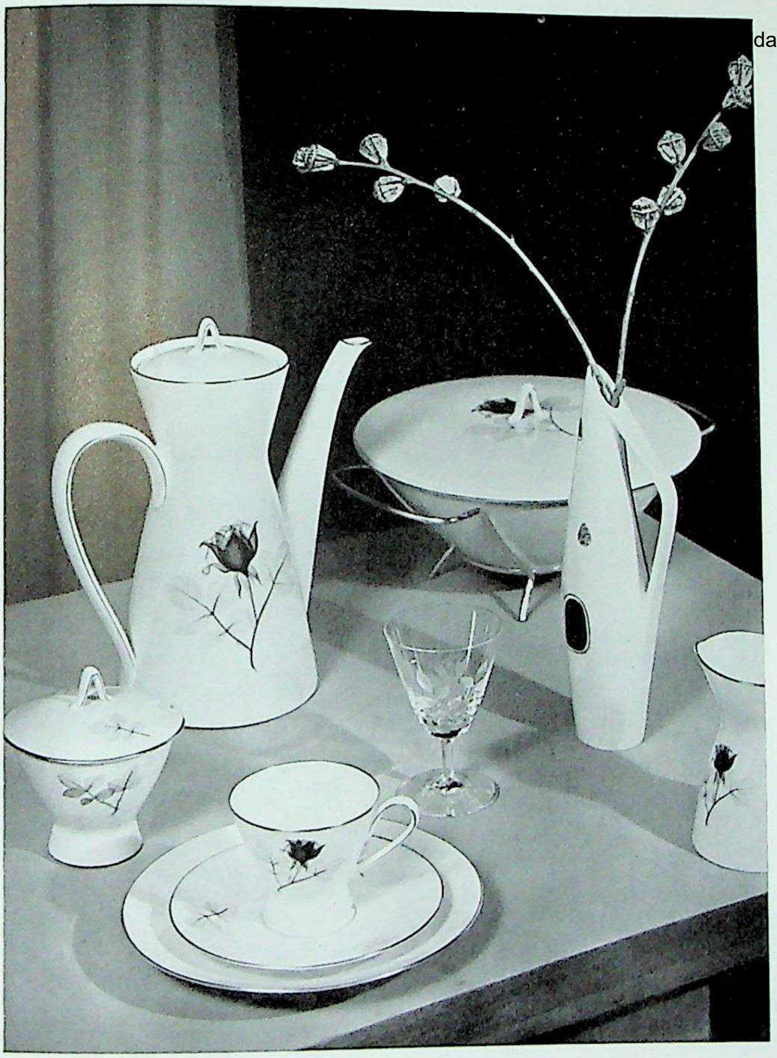


Handmade sterling silver beakers, height 5½ inches, chased decoration filled with multicoloured enamels. Designer: Barbro Littmarck. Makers: W. A. Bolin (SWEDEN)

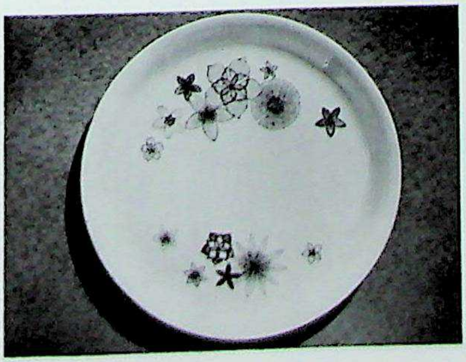
Oven-proof individual soup bowl in stoneware; unglazed exterior with iron decoration, interior white or grey-green glaze. Designed and made by Harry and May Davis at Crowan Pottery (GB)

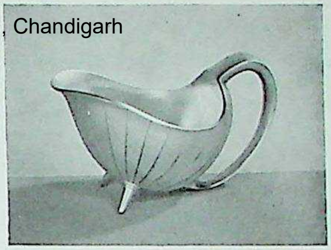




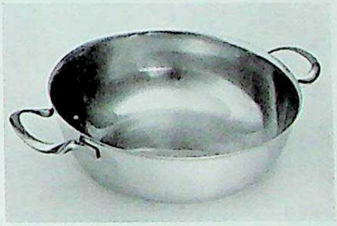


ABOVE: *Form 2000* white porcelain tableware with gold trim and rose silhouette printed decoration in sepia. Designer: Raymond Loewy. Made by Rosenthal-Porzellan AG (GERMANY). BELOW: *Waterflowers* onglaze enamel screen transfer decoration in yellow, new-leaf green, beige, dark grey-green and peat-brown on fine white earthenware. Designed and executed by Johnson, Matthey & Co. Ltd (GB)



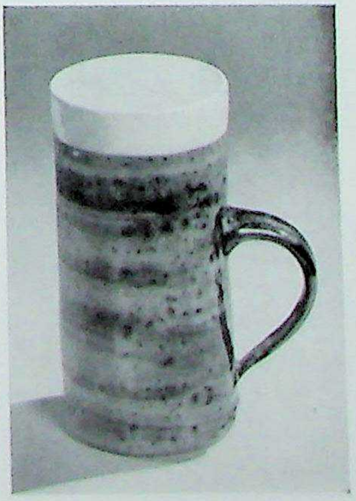


ABOVE: Engraved sauceboat in sterling silver. Designer: E. G. Clements, Des.RCA, MSIA. Made by L. W. Burt (GB). (*Courtesy: The Worshipful Company of Goldsmiths*)

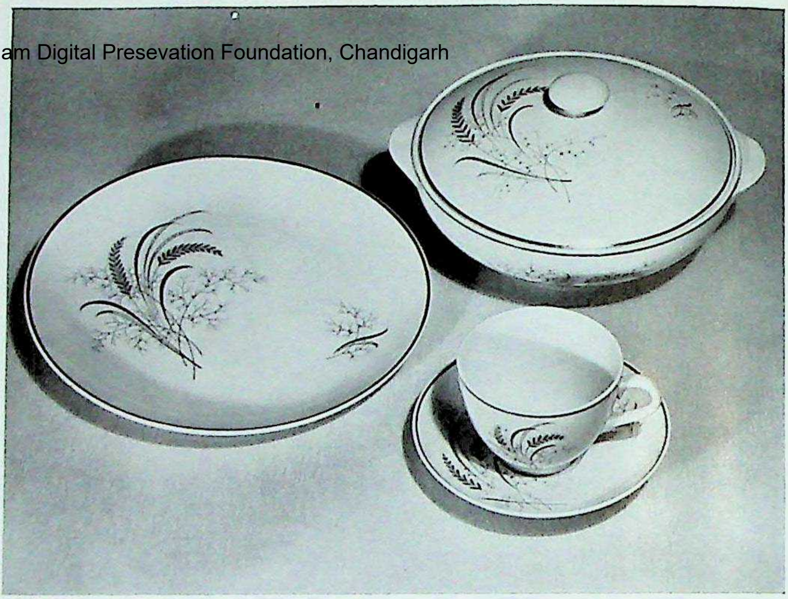


Vegetable dish in stainless steel, 9-inch diameter. It is made in eight different sizes. Designer and maker: S. A. Sartel (BELGIUM)

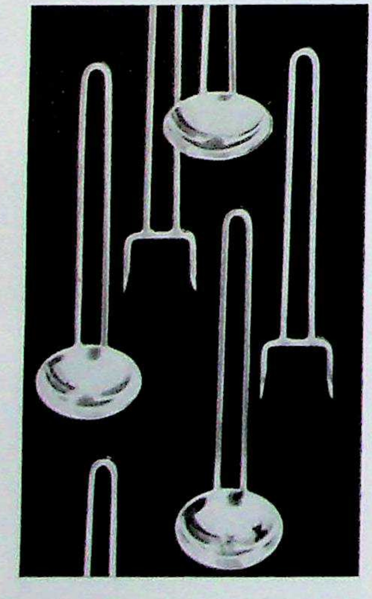
BELOW: Mottled green/white hand-thrown beaker; oxide decoration under white tin glaze. Height: 5 inches. Designer: Brigitta Appleby. Made by Briglin Pottery Ltd (GB)

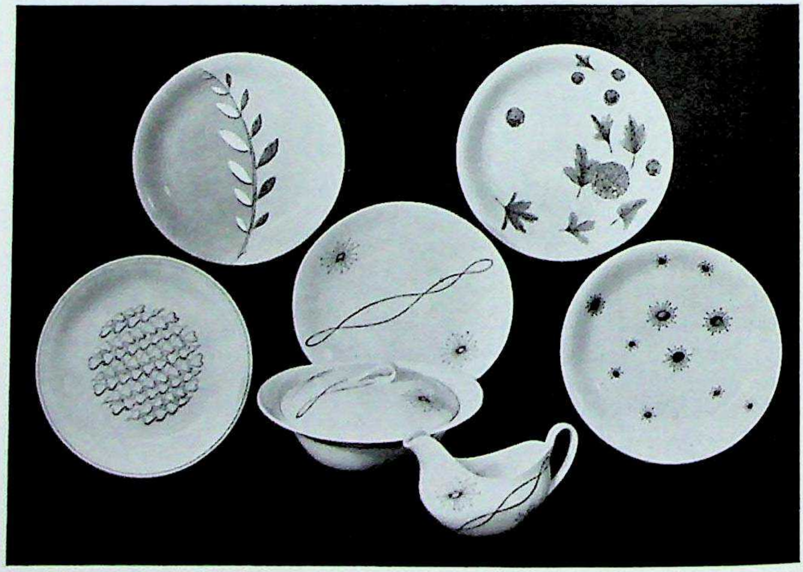


Oklahoma tea and dinner-ware with gold rim and hand-painted decoration in tones of green, red, and golden-brown on white glaze. Designer: Harold Holdway. Made by W. T. Copeland & Sons Ltd (GB)

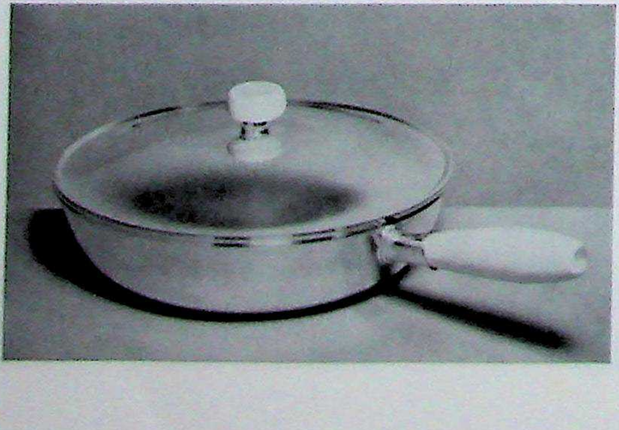


BELOW: Sterling silver hors-d'oeuvres set. Designed by Bertel Gardberg. For Hackmann & Co. (FINLAND)

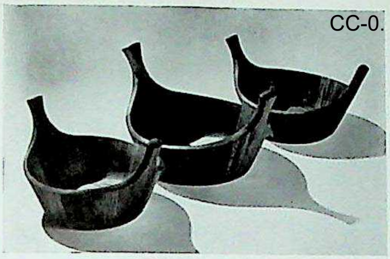


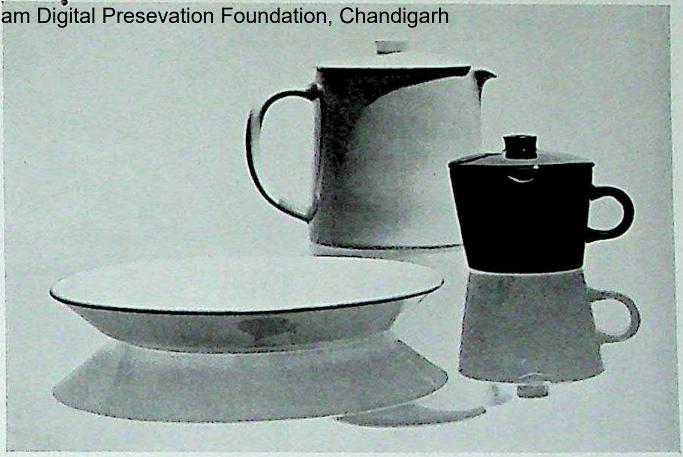


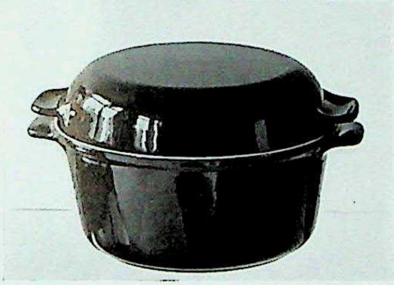
ABOVE: White earthenware coupe shape dinner plates, onglaze copper plate engraved decoration hand-tinted in various colours. Designer: S. C. Talbot. Made by A. E. Gray & Co. Ltd (GB)



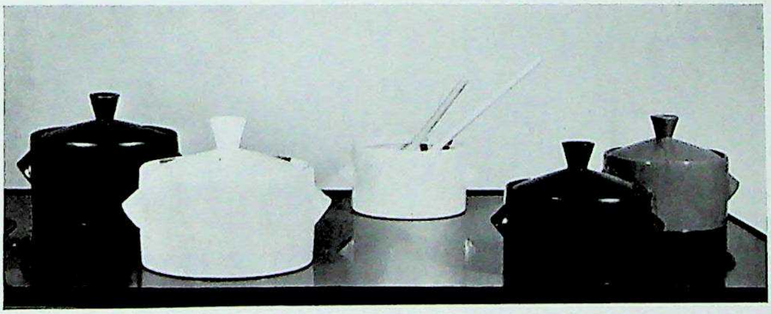
LEFT: Entree dish in sterling silver with ivory knob and handle. Designer Th. Lie-Jørgensen. Made by David-Andersen (NORWAY)

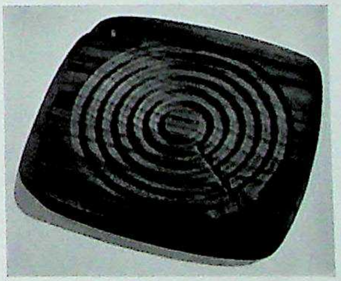




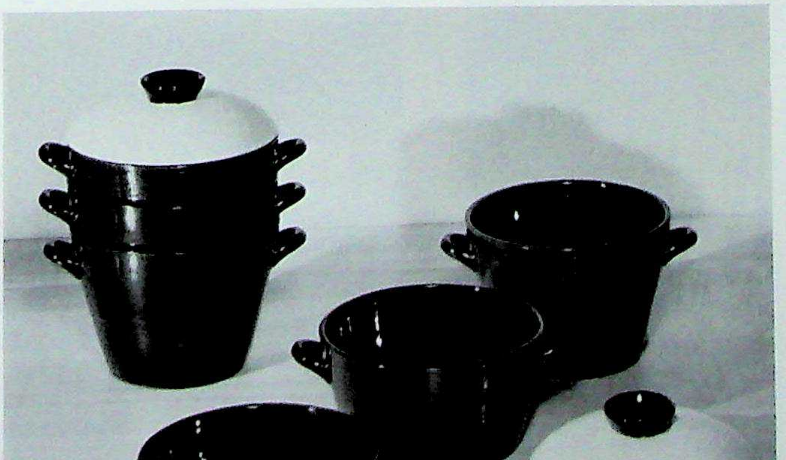


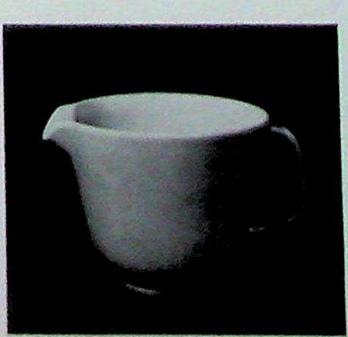
ABOVE: Earthenware plate and covered jugs in white and black glazes. Designer: Kaj Franck. Made by O/Y Wärtsilä-concern AB, Arabia (FINLAND). ABOVE LEFT: *Viking* bowls in staved teak; made in two sizes, 14¾ and 18¾ inches overall. Designer: Jens H. Quistgaard. Made by Dansk Designs (DENMARK). LEFT: Enamelled cast iron casserole, interior white, exterior dark green or yellow/green. The lid is also deep enough to cook in. Designer: Sigurd Persson. Made by Kockums (SWEDEN)

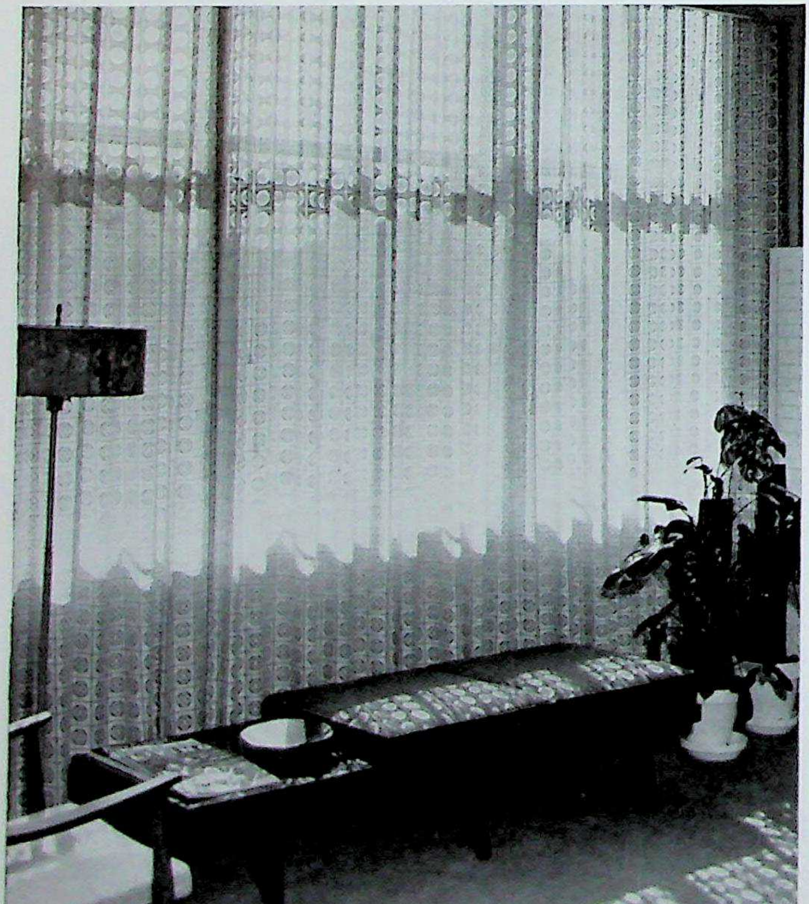




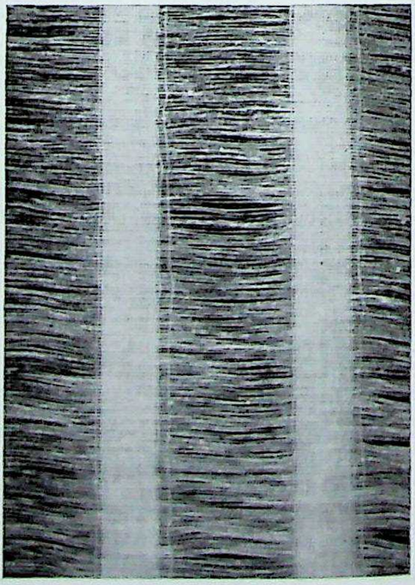
ABOVE: Staved teak carving board, 12½ inches square. Designer: Jens H. Quistgaard. Made by Dansk Designs (DENMARK). ABOVE LEFT: Earthenware ovenproof casseroles; white, black, blue and yellow glazes. Designer: Okki Laine. Makers: Kupittaan Savi O/Y (FINLAND). LEFT: Red clay ware stacking casseroles, brownish-black glaze, white lid. Designed and made by AB Rörstrands Porslinsfabriker (SWEDEN). BELOW: Earthenware jug; white, yellow, or blue glaze. Designer: Ingvar Olsen. Made by The Royal Copenhagen Porcelain Manufactory A/S (DENMARK)







LEFT: Open-weave draperies throw a pattern of light and shadow over the plain surfaces of a room. This is *Stockholm* from a range of seamless custom width 'Silhouette' fabrics in Avisco spun rayon. Designer: Beulah Charlat. Made by The Scranton Lace Company (USA)



ABOVE: Linen open-weave fabric, natural, or dyed in a wide variety of colours. Made by Baumann & Co. (SWITZERLAND)

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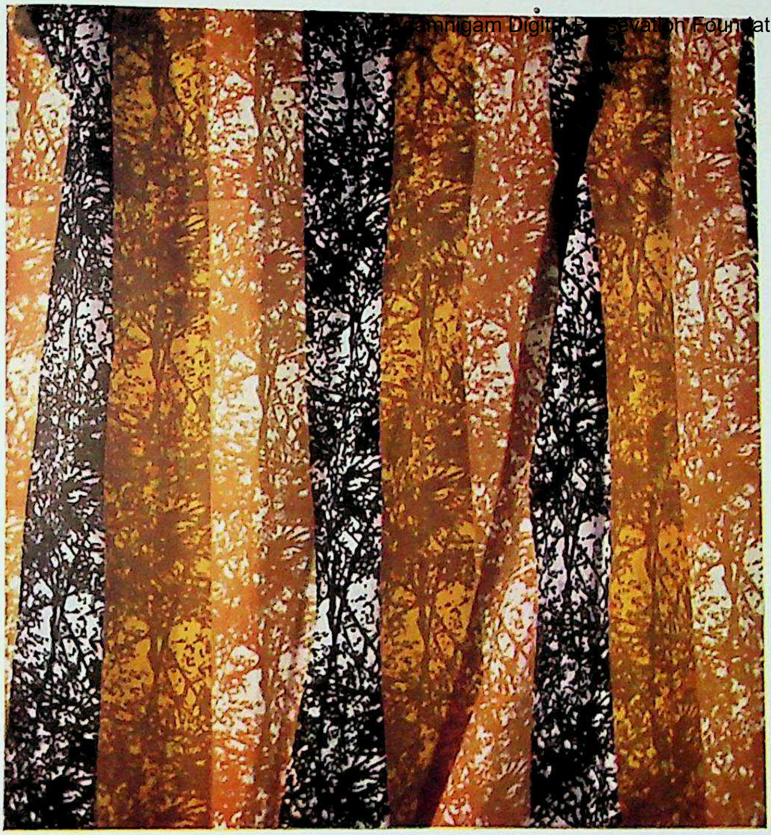
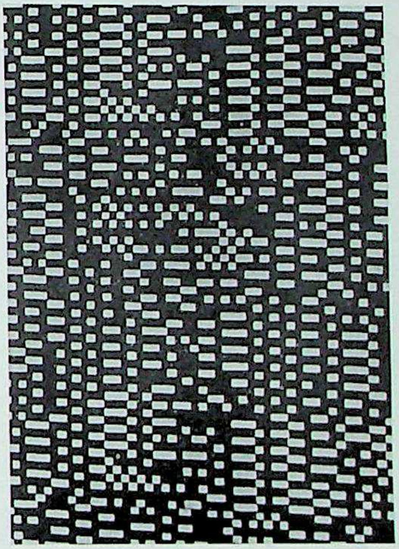
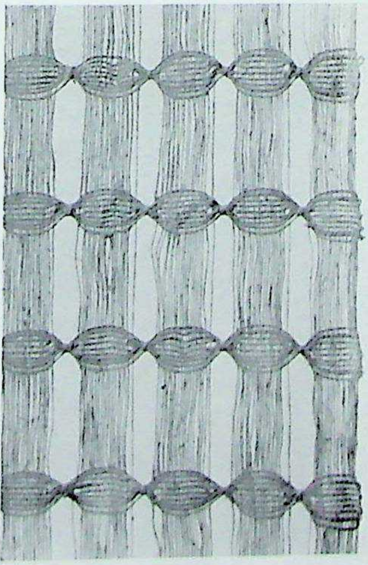
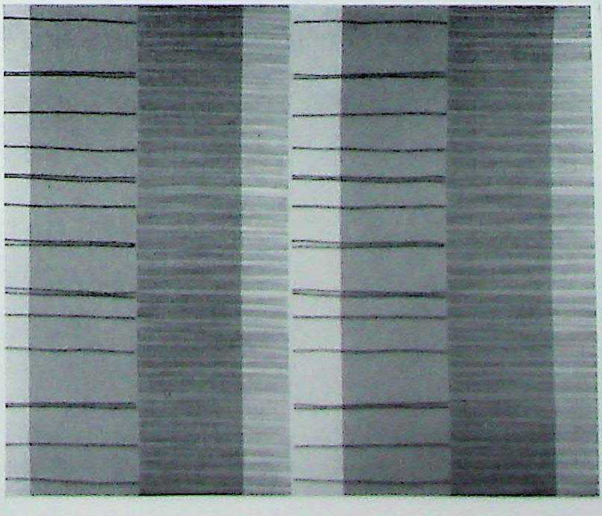


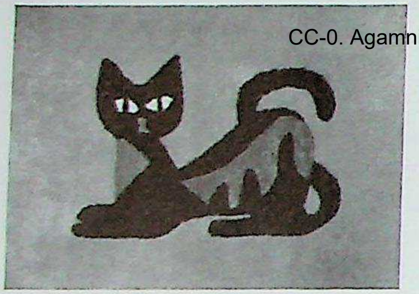


ABOVE: *Flamingo* texture-print on heavy quality cotton, 48 inches wide; other colours are red/beige, forest green/blue, lilac/blue, persimmon/brown, all with black and white. 'Fotexur', a system of pattern making based on photographs of natural images—in this case straw—was used for this design by Tibor Reich, FSIA. Made by Tibor Ltd (GB). TOP RIGHT: *Tasco* screen-print in ten different colourings on 50-inch cotton sateen. Designer: Arne Jacobsen. Made by Graucob Textiles (DENMARK). BELOW: *Louvers* hand-print on 48-inch cretonne in combinations of red, yellow, mustard, turquoise, smoke or olive and black on white ground. Made in Germany for Greeff Fabrics, Inc. (USA)

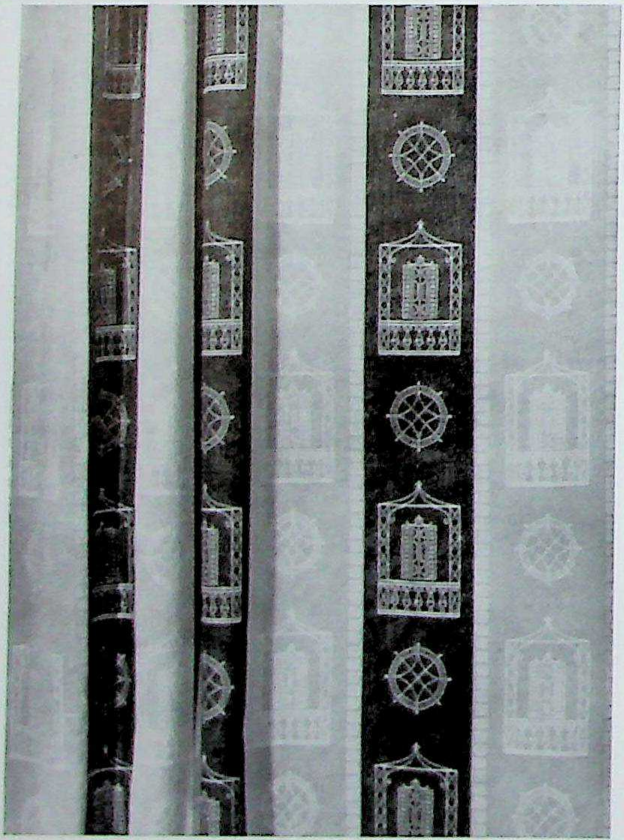


ABOVE: Cable pattern fabric in undyed tow, about 48 inches wide. Designed by Lis Ahlmann & Børge Mogensen for the *Cotil* collection. Made by A/S C. Olesen (DENMARK)

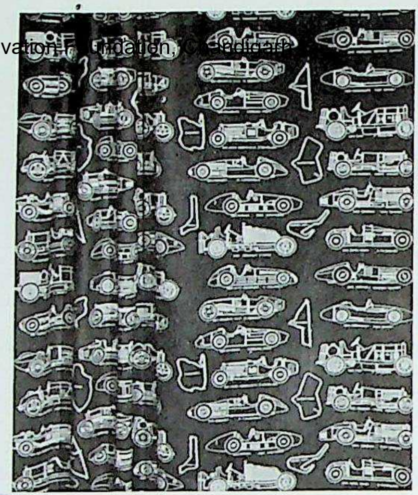




ABOVE: Tufted cotton washable nursery rug, with cat in black and grey on various coloured grounds. Designed by Dorothy B. Dix. For Heal's of London (GB)

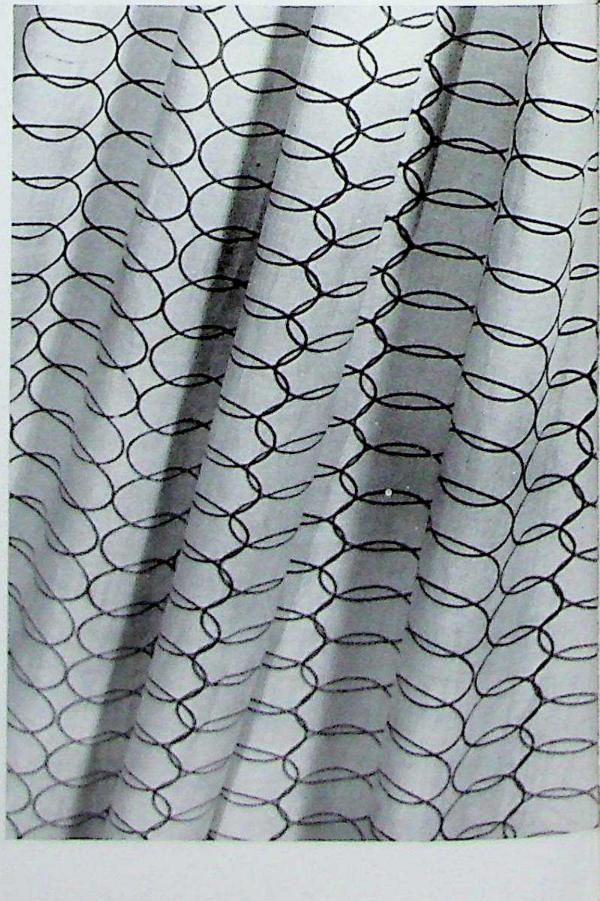


ABOVE: *Regency Window* rayon/cotton Jacquard weave, 50 inches wide. Colours: red/grey; light/bottle green; gold/grey. Designer: Olga Ford. Made by Warner & Sons Ltd (GB)



ABOVE: *Grand Prix* 48-inch cotton roller-print, produced in nine colourways. Repeat 19½ inches. Designed by Rex Hayes. For Heal's of London (GB)

BELOW: Two-colour screen-print *Ovals* on linen or cotton sheer drapery fabric, 48 inches wide. White or natural ground, printed in a choice of thirty colours. Designer: John B. Brook. Made by J. & J. Brook Ltd (CANADA)



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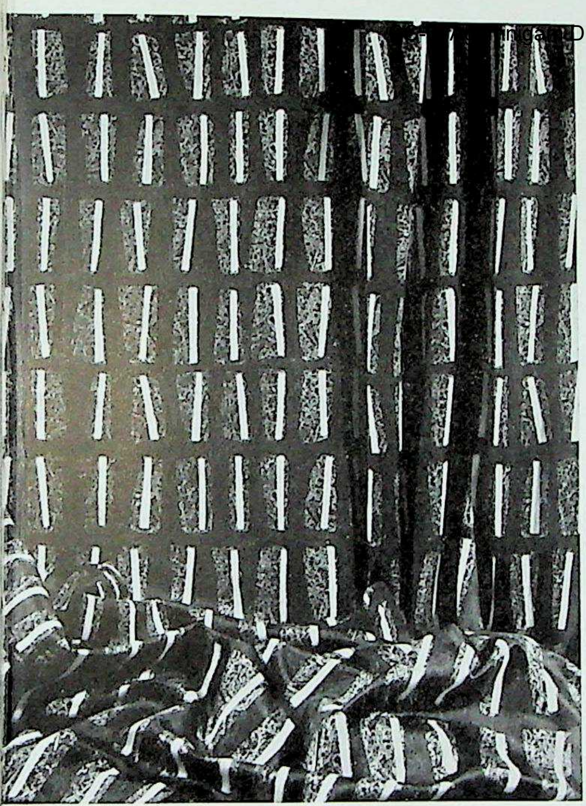
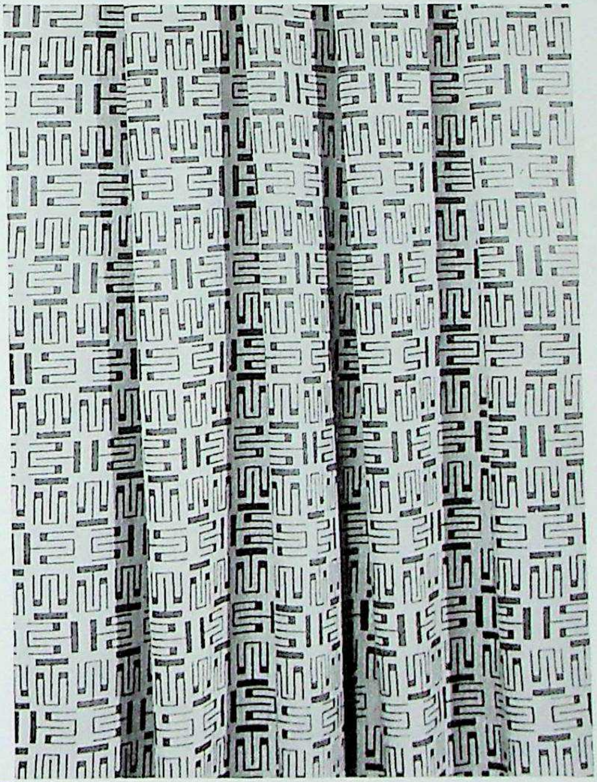
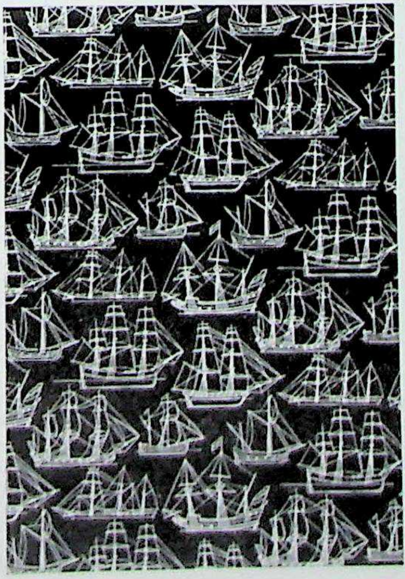


LEFT: *[illegible]* four-colour screen-print on cotton satin, 48 inches wide. Repeat 16½ inches. Designer: Kenneth Rowntree. Made by Edinburgh Weavers (GB

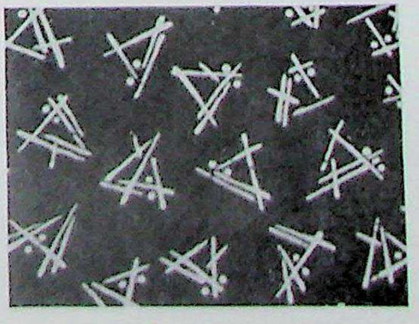
BELOW: *Roman* one-colour roller-print in a wide choice of colours on linen, 48 inches wide; pattern repeat, 6 inches. Designer: Jeff Brown. Made by Jeff Brown Fine Fabrics (CANADA)

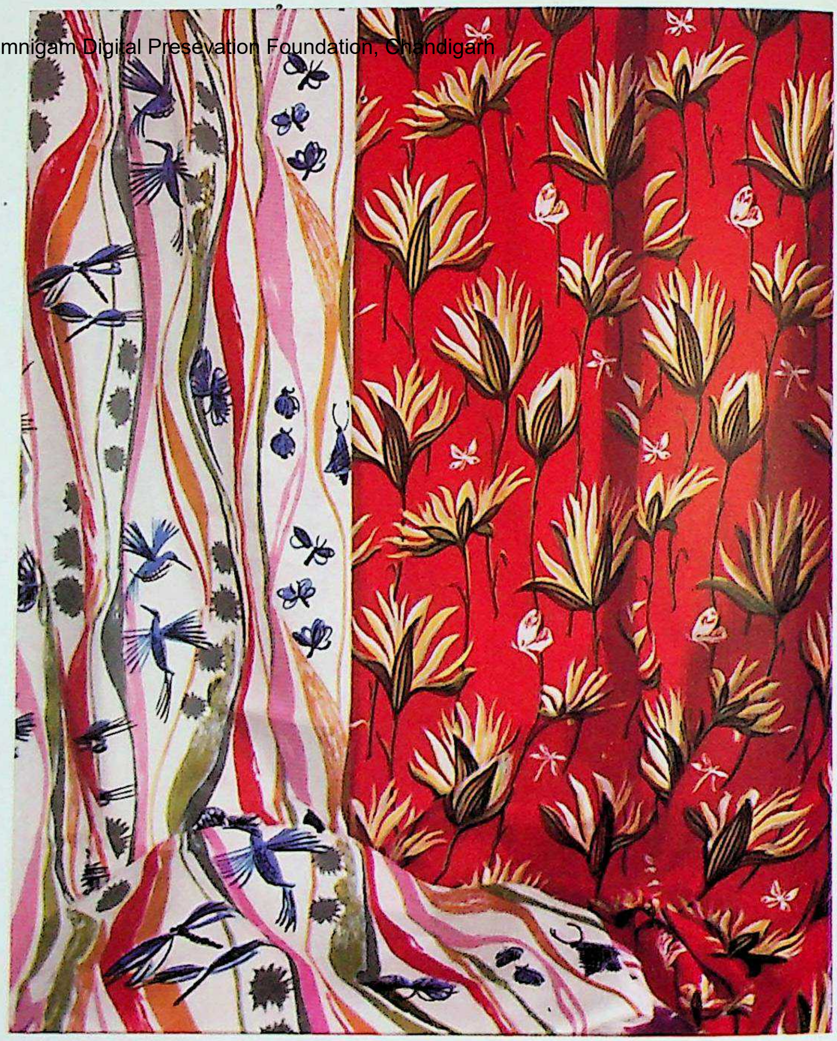


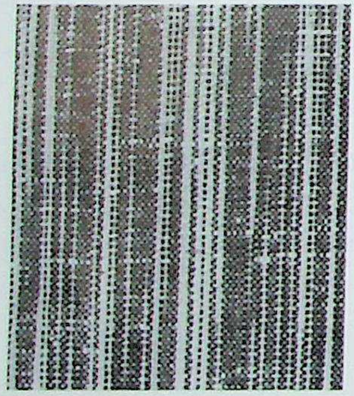


LEFT: *Sailing Ships* hand-printed wallpaper, 28½ inches wide. Produced in four colourways: black on white ground; white on green; white on blue; yellow on black. Repeat 26½ inches. Designed and made by Arthur Sanderson & Sons Ltd (GB)

BELOW: *Kindling* from a range of designs printed on 48-inch 'Rydura', a cotton-backed upholstery fabric with a washable 'Profilm' plasticised finish. Design in white on clear colour grounds. Designed and made by Ryjack Productions Ltd (GB)

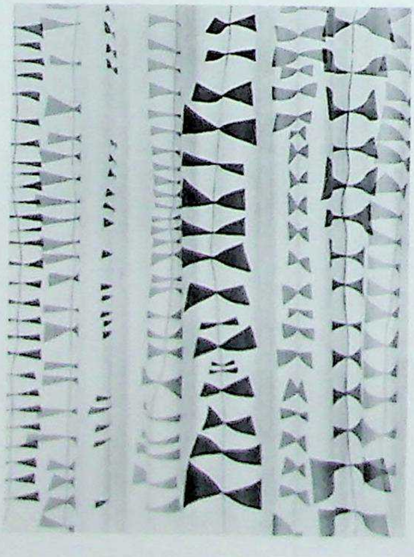




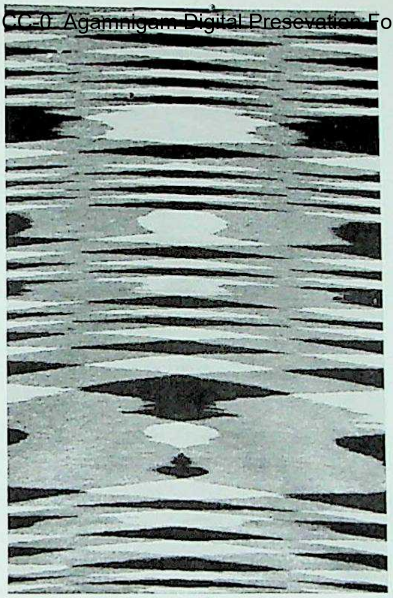


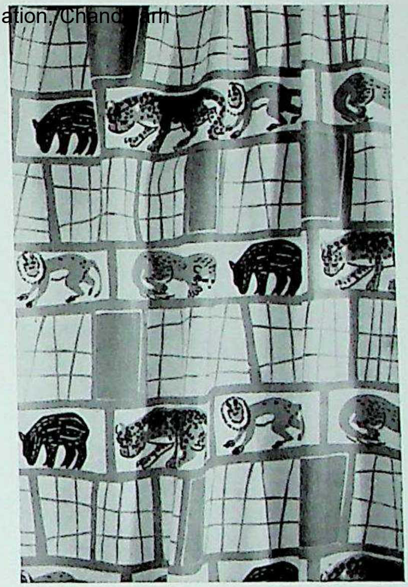
ABOVE: Linen upholstery weave in black and white, 48 inches wide. Designed and made by Ets. Marchant & Stichelmans SA (BELGIUM)

ABOVE LEFT: *Summer Meadow* screen-print on 48-inch satin rayon, with patented crease-resistant finish. Four different colour combinations are available. Designed and made by Tootal Broadhurst Lee Co. Ltd (GB). ABOVE RIGHT: *Lotus* five-colour print on textured cotton, 48 inches wide. Other ground colours are: moss green, light blue, and light and dark grey. Designed and made by Morton Sundour Fabrics Ltd (GB)

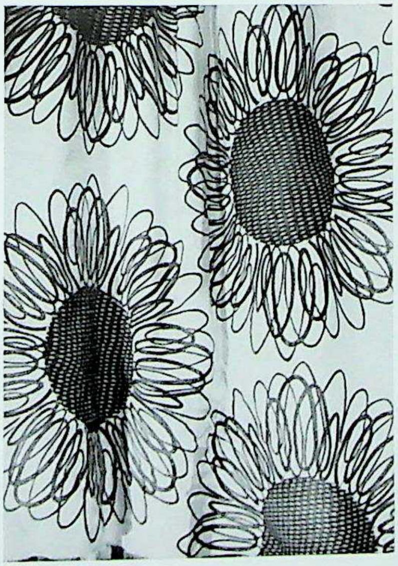


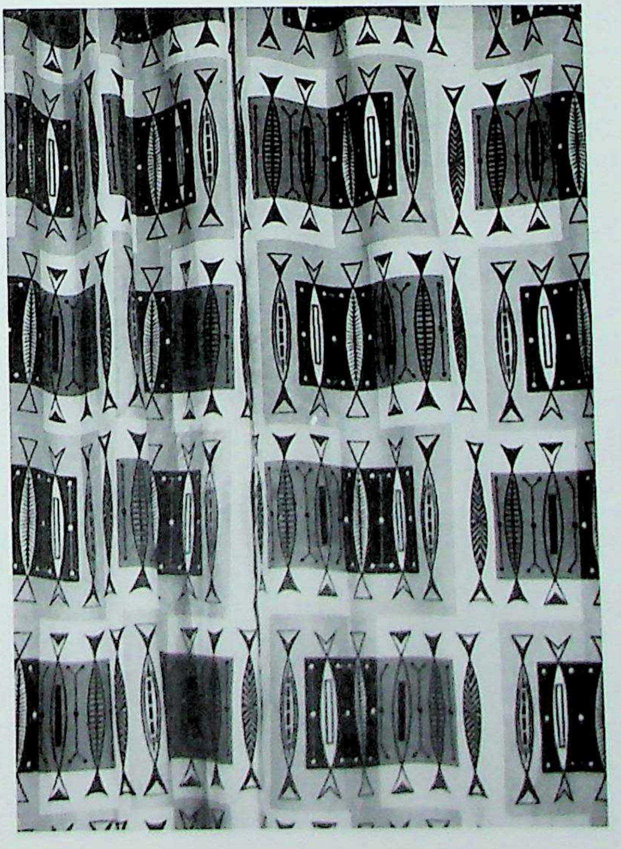
RIGHT: *Kite Tails* four-colour print in charcoal, orange, fuschia, and ochre on heavy cream linen, 50 inches wide. Also printed on Fortisan silk; colour choice may be custom ordered. Designer: Gere Kavanaugh. Made by Isabel Scott Fabrics Corp. (USA)





ABOVE LEFT: *Icicle* upholstery fabric, dip-yarn two-colour weave in yellow, orange, red, purple, blue, turquoise, green, all with black. Designed and made by Unika-Væv (DENMARK). ABOVE RIGHT: 36-inch cotton or flax fabric block-printed in Veronese green, cobalt, and black on white ground. Designed for nursery use by D. Dybowska. Printed at the Warsaw Institute of Industrial Design (POLAND)





ABOVE LEFT: *Sunflower* black block print on spectrum yellow silk, 48 inches wide. Horizontal repeat, 16 inches. RIGHT: *Fishtail* dark red, pale blue, and black screen-print on white linen, 48 inches wide; horizontal repeat 16 inches. Both fabrics are designed and printed by Kathleen Le Mare of London Textile Group (GB)

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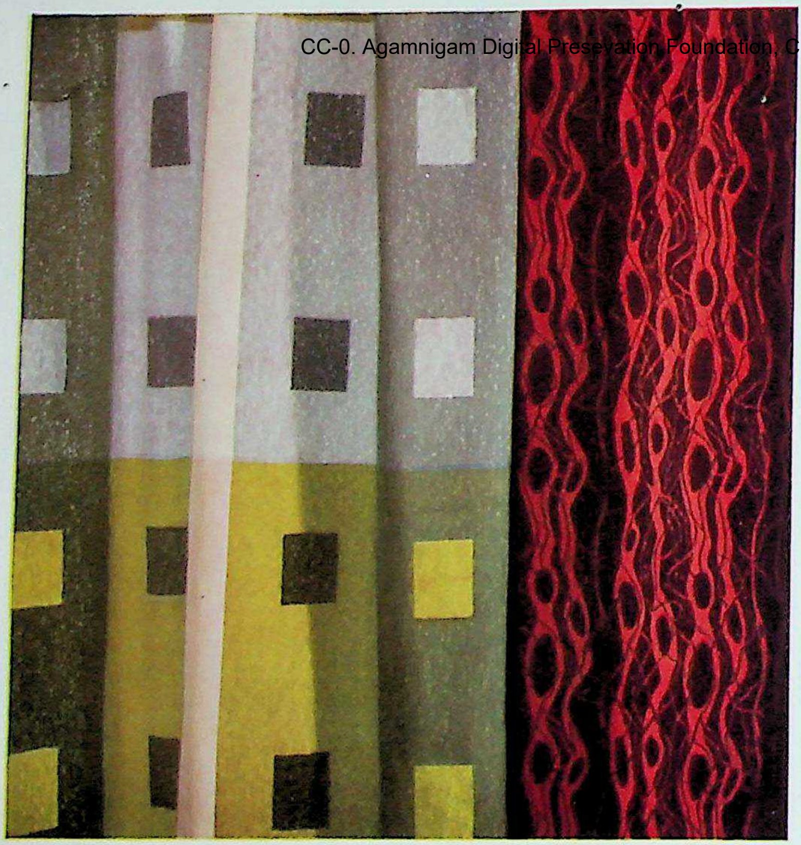
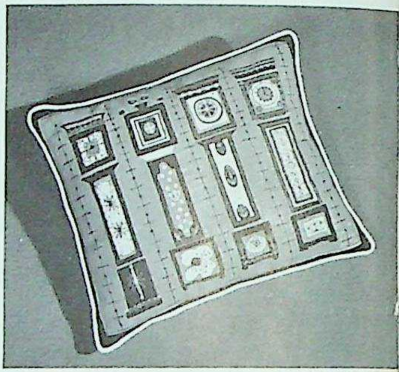
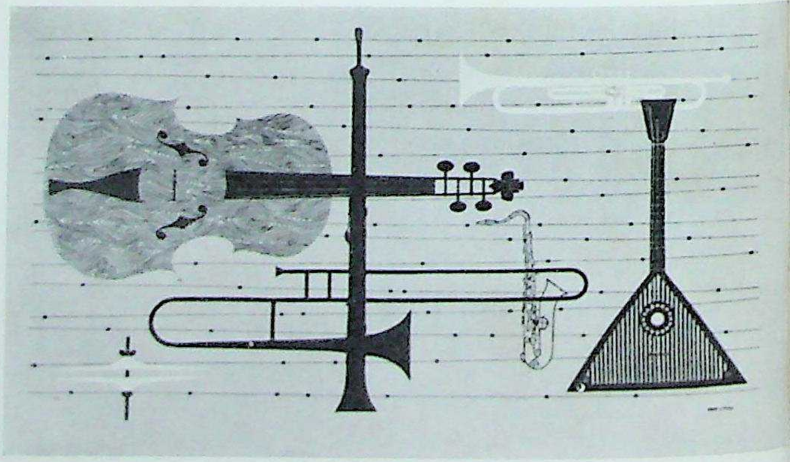


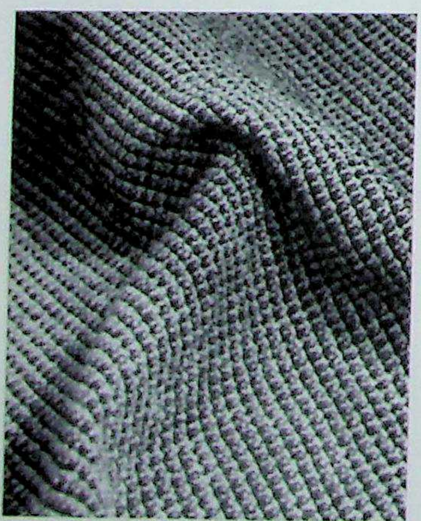
ABOVE LEFT: *Madison Square* textured cotton weave, 48 inches wide; other colourings are flame, kingfisher blue, persimmon, red, all with black and white. Designer: Tibor Reich, FSIA. Made by Tibor Ltd (GB). ABOVE RIGHT: *Lunar* 50-inch all cotton weave; also available in arctic blue, clover pink, cherry red, and moss green. Designer: Roy Shaw. Makers: The Old Bleach Linen Co. Ltd (NORTHERN IRELAND)



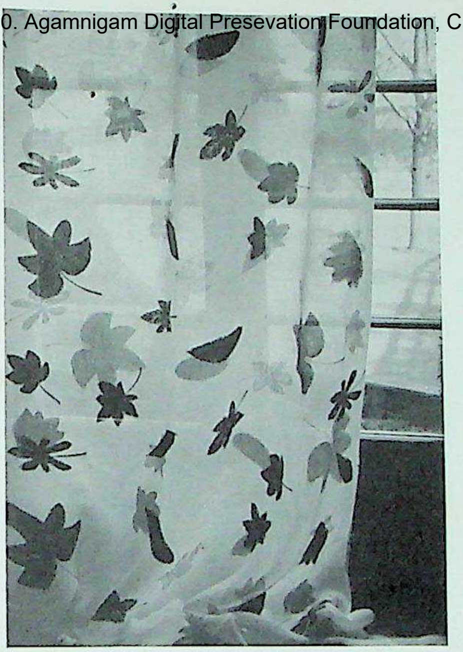
ABOVE: Cushion made from a screen-printed textile in black and red using a design based on grandfather clocks. A fine texture is introduced by adding free machining in black and white. The edge is piped in white, and it is backed in black towelling. Designed and made by E. Fraser (GB)
(*Courtesy: Needlework Development Scheme*



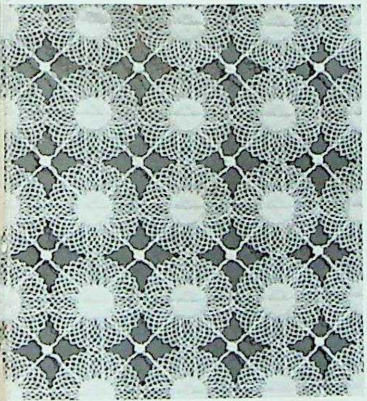
ABOVE: *Musical Scroll* wall hanging, 45 × 27 inches, screen-printed in black, brown, and white on natural linen; alternatively, in brown, rust and gold on black texture weave. Designed and printed by Ross Littell. For Raymor (USA)



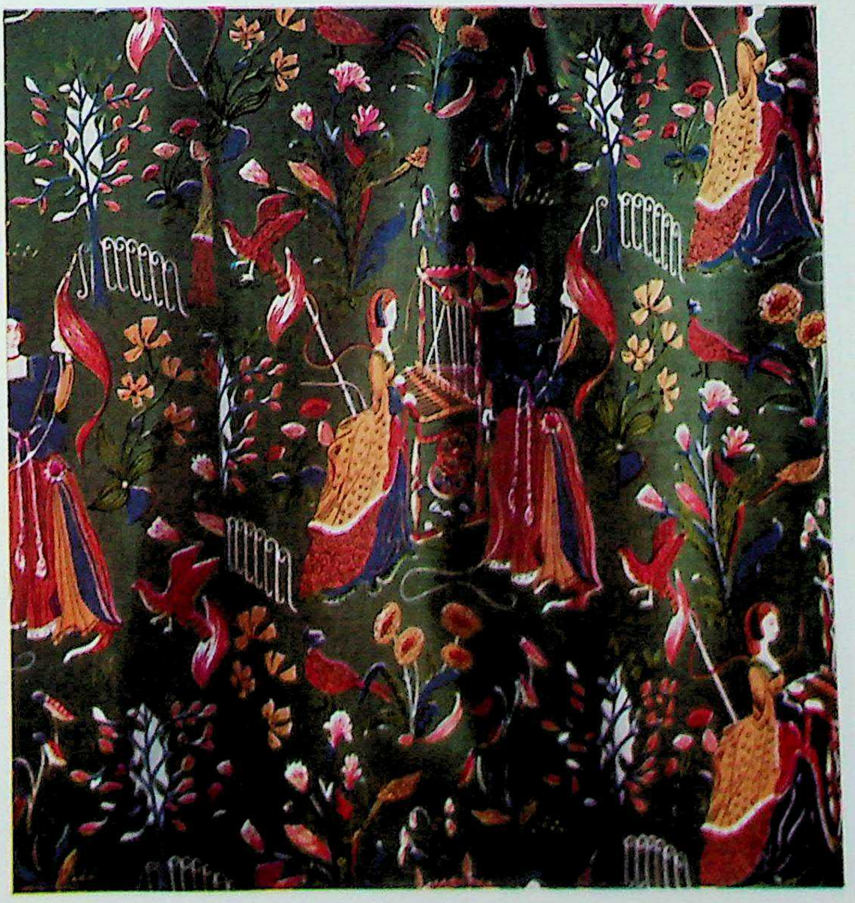
LEFT: *Taormina* heavy furnishing fabric, 48 inches wide, in worsted wool—gimp weft and cotton warp. Designed by Erna Cohn, MSIA, and Lucie Arnheim, MSIA. Woven by Lucerna (GB)



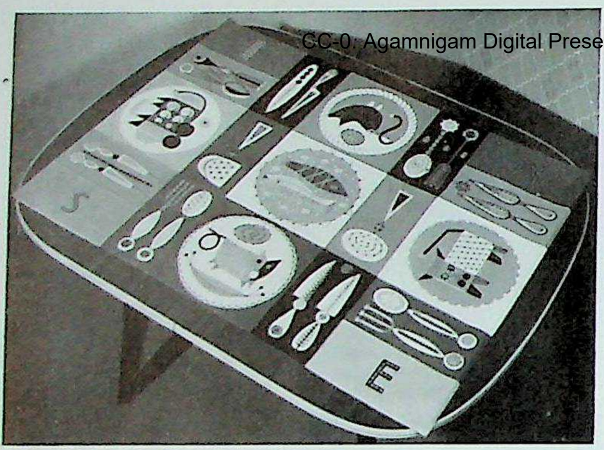
LEFT: *Leaves in the Wind* screen-print in royal blue, black, light and dark brown, lilac, olive, on white linen gauze, 50 inches wide. Designed and made by Donald Brothers Ltd (GB)



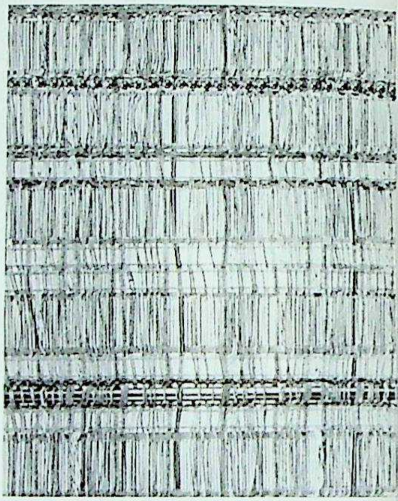
ABOVE: Cotton lace drapery fabric, 40 inches wide, in white, or custom-dyed. Designer: Hugo Dreyfuss, AID. Made by Kagan-Dreyfuss, Inc. (USA)



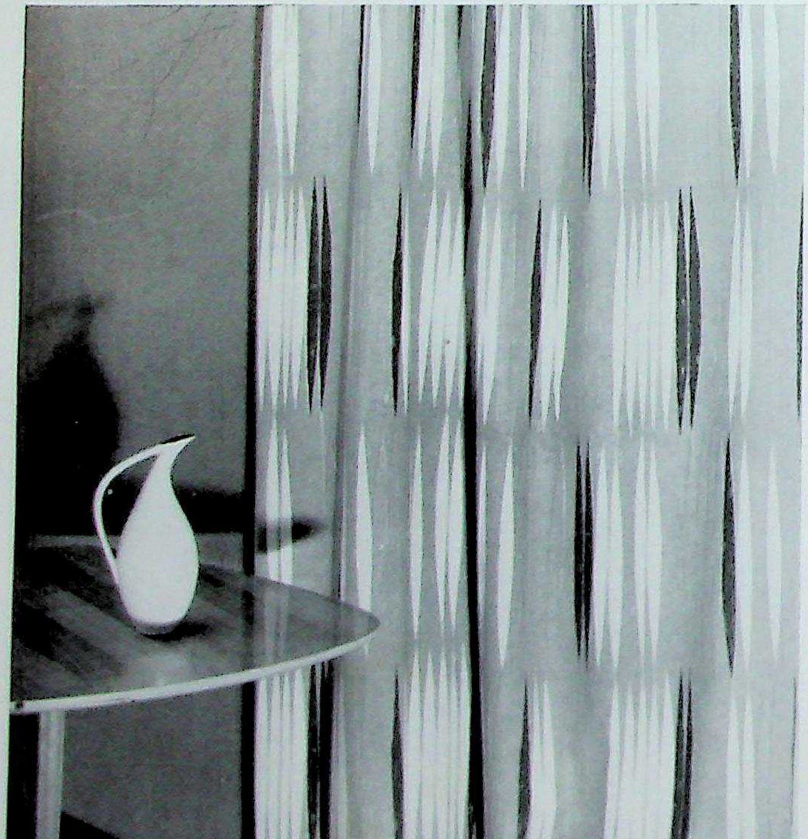
RIGHT: *Cluny* multi-colour print on textured cotton curtain fabric, 48 inches wide. Alternative ground colours are: bright yellow, lacquer red, turquoise, and charcoal. Designed and made by Morton Sundour Fabrics Ltd (GB)



ABOVE: Gay felt table cover designed for use under a glass-topped nursery table. The motifs, simplified to make a flat decoration, are carried out in applied felts in shades of red, turquoise, green, and white, with embroidered detail in thick soft embroidery cotton. Designer: Roger Nicholson. Made by P. Moffatt (GB)
(Courtesy: Needlework Development Scheme)

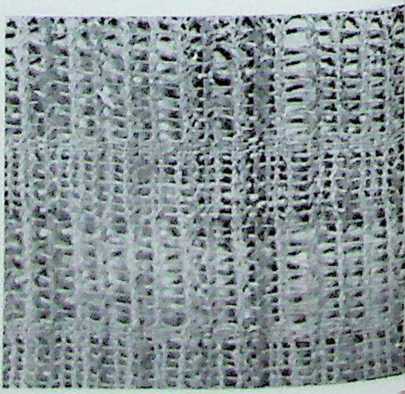


ABOVE: Detail of screen panel *Ocean Spray*. Aluminium, brass, bead-chain and plastic; multiple warp yarns. Maximum width, 37 inches. Designed and hand-woven by Hella Skowronski (USA)



LEFT: *Malmö* a bold colour design of photographic lenses printed on a light-weight furnishing fabric with fibre wool weft and linen warp. Printed in Sweden for the Scandinavian Collection of Emtex GmbH (GERMANY)

BELOW: Detail of screen panel *Leno*, up to 50 inches wide, handwoven in natural linens by Hella Skowronski (USA)



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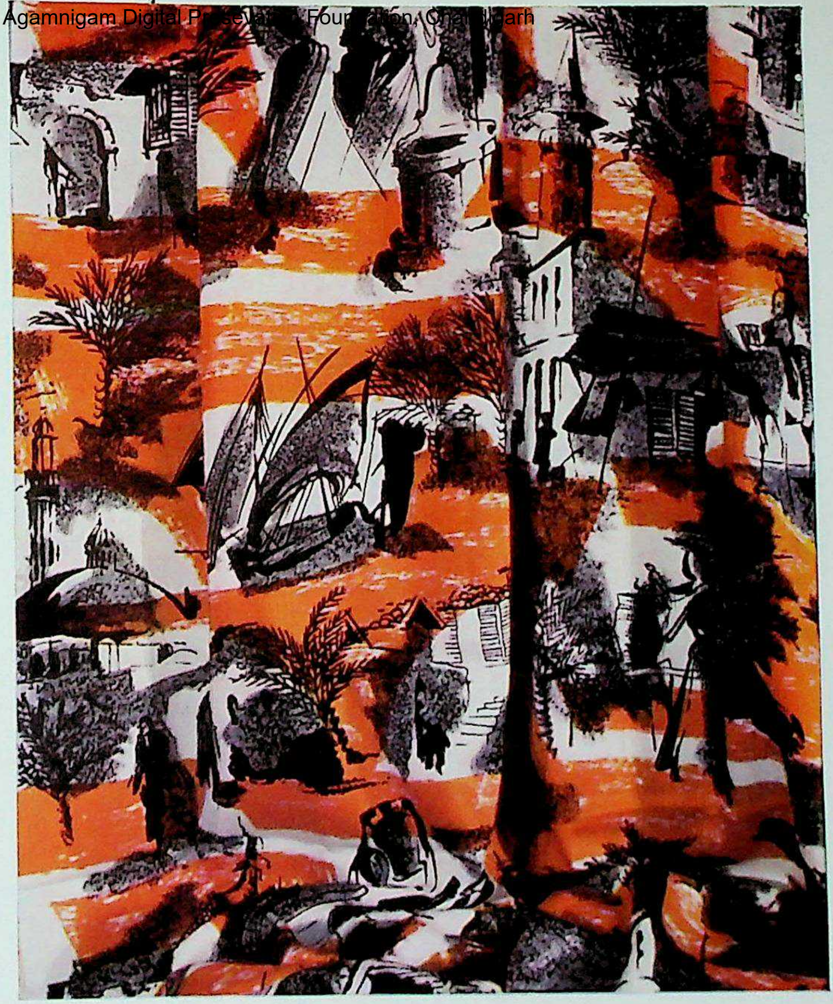
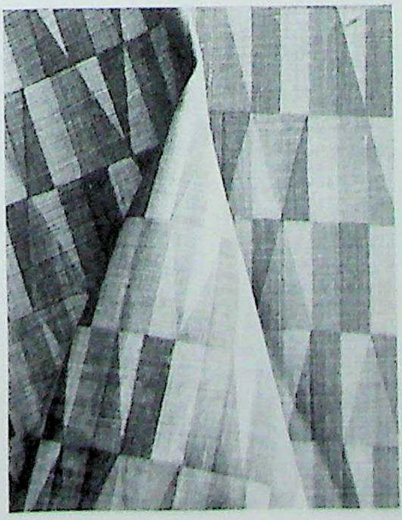
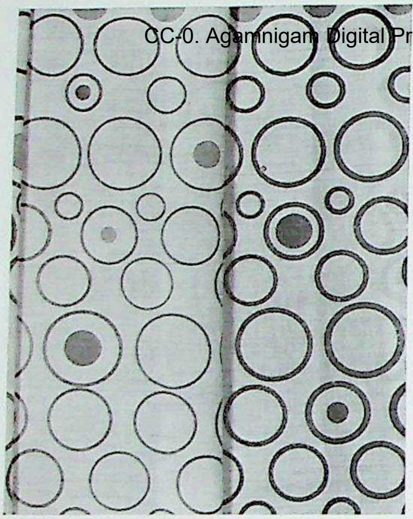
ABOVE: *Cabello* deep textured upholstery fabric, 50 inches wide. Colours: black, royal blue, kingfisher, lavender grey, scarlet, or yellow. Designer: Tibor Reich, FSIA. Made by Tibor Ltd. (GB)



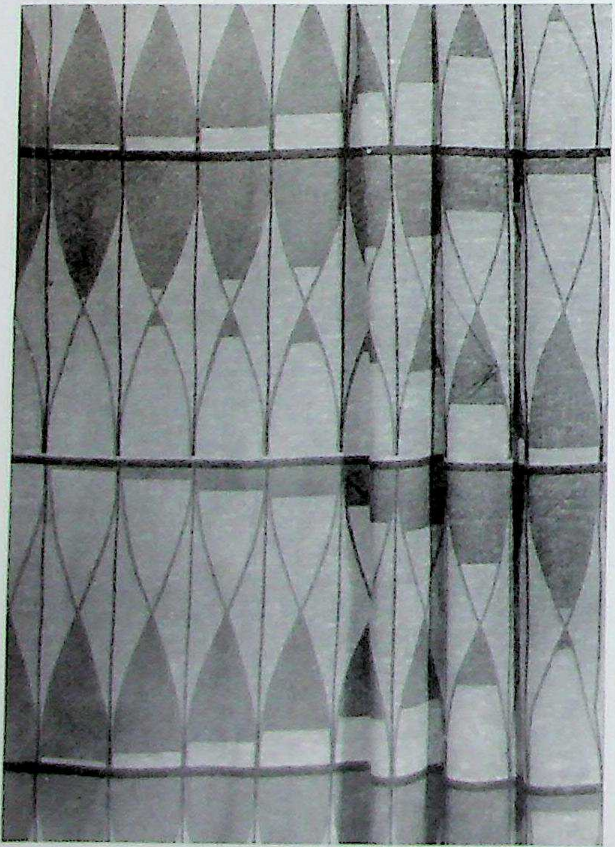
ABOVE: *Blue Nile* screen-print on 48-inch satin rayon with patented crease-resistant finish. Five different colour combinations are available. Designed and made by Tootal Broadhurst Lee Co. Ltd (GB)



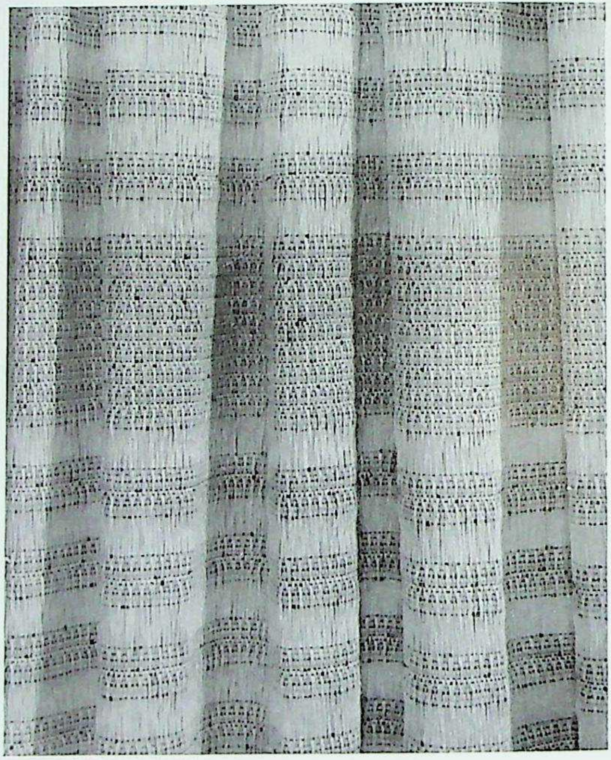
RIGHT: *Prisma* screen-print in beige, grey, yellow, red, or blue, on natural linen 50 inches wide; the repetitive rectangular and triangular shapes form a rhythmic overall pattern. Designed by Sven Markelius and printed in Sweden for Knoll Textiles, Inc. (USA)



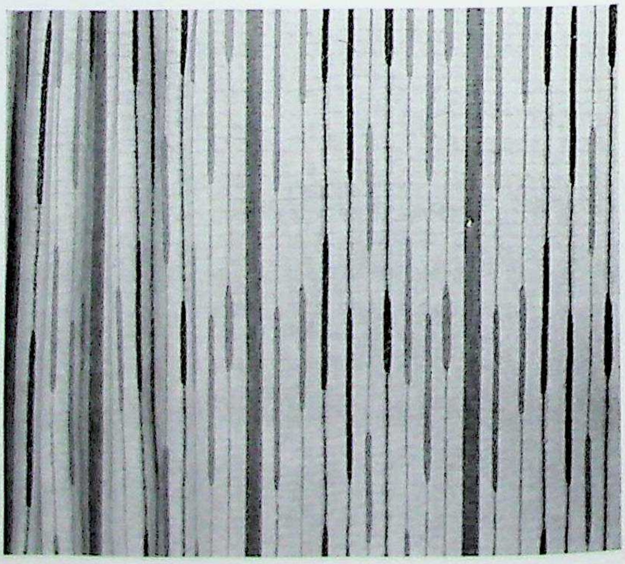
ABOVE: *Cordwood* two-colour screen-print on 'Angelstripe', a fabric woven from mohair, dacron and cotton yarns. Repeat 25½ inches; pattern width 48 inches on 64-inch fabric. Designer: Ruth Adler. Made by Adler-Schnee Associates (USA)



ABOVE: *Time* two-colour screen-print on cotton, linen, sateen, silk, or mohair fabric, 48 inches wide. Repeat 24 inches, with horizontal half-repeat creating a continuous diagonal effect. Designer: Dorothy Oldrich. Made by Studio 58: Edwin Porter Fabrics Ltd (CANADA)



ABOVE: *Ivory Tower* ramie yarn weave 50 inches wide. In fuschia, orchid, or white with flecks of goat's hair; or in combinations of blue/beige; Bristol blue/purple; beige/yellow/wheat; black/emerald/lime; olive/black/emerald. Designer: Katherine Choy. Made by Isabel Scott Fabrics Corp. (USA). BELOW: *Thurloe* 48-inch cotton upholstery fabric in four colourways, with the addition of 1·5% Lurex metallic thread. Designed by Christiana Montadre. For Heal's of London (GB)



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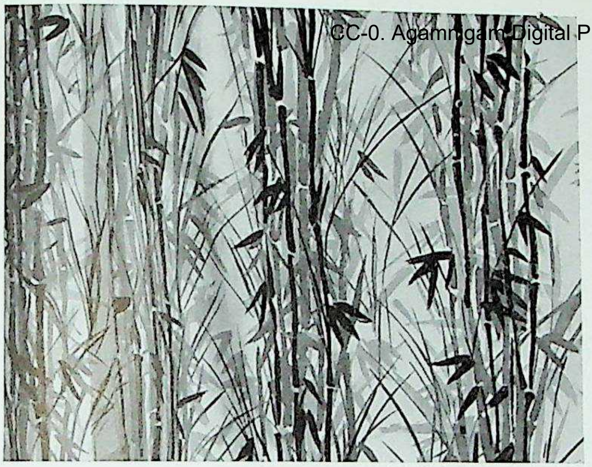
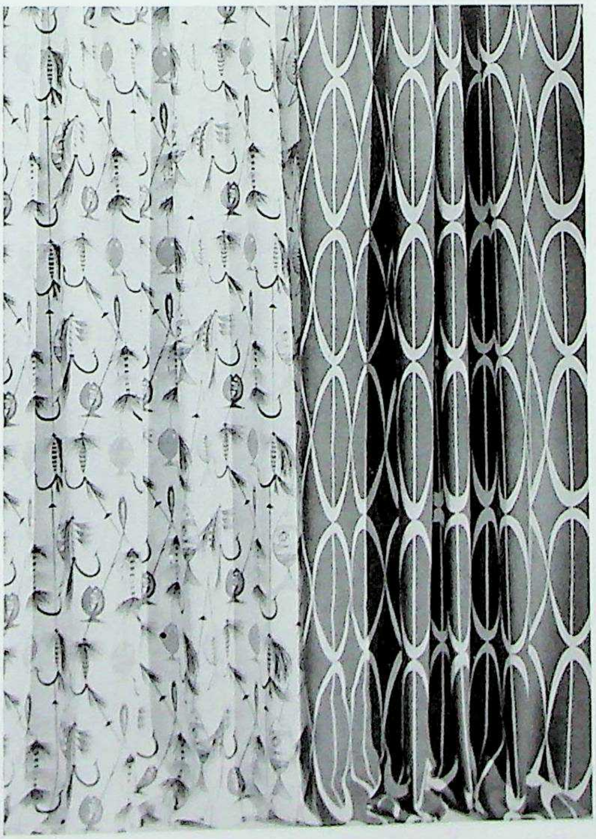
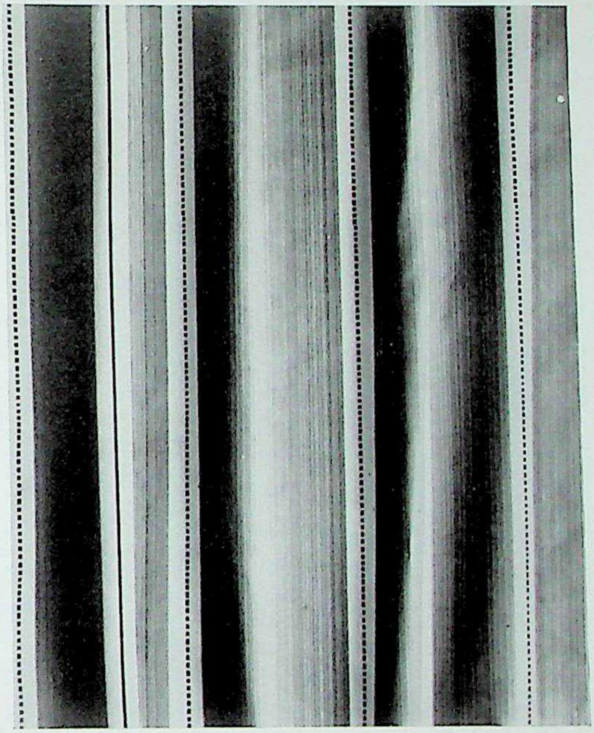
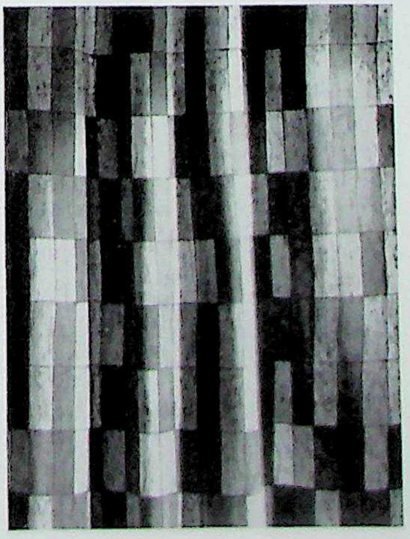


ABOVE: *Bamboo II* print in light and dark tones on natural crash 50 inches wide. Five colour combinations are available. Designed and made by Donald Brothers Ltd (GB). BELOW: Spun viscose printed fabrics (*left*) *Finisterre* designed by Eileen Rowe; (*right*) *Dover* designed by Franks Design Studio and produced in four colourways. Made by Stevenson & Son Ltd (NORTHERN IRELAND) (*Photo: C.o.I.D.*)

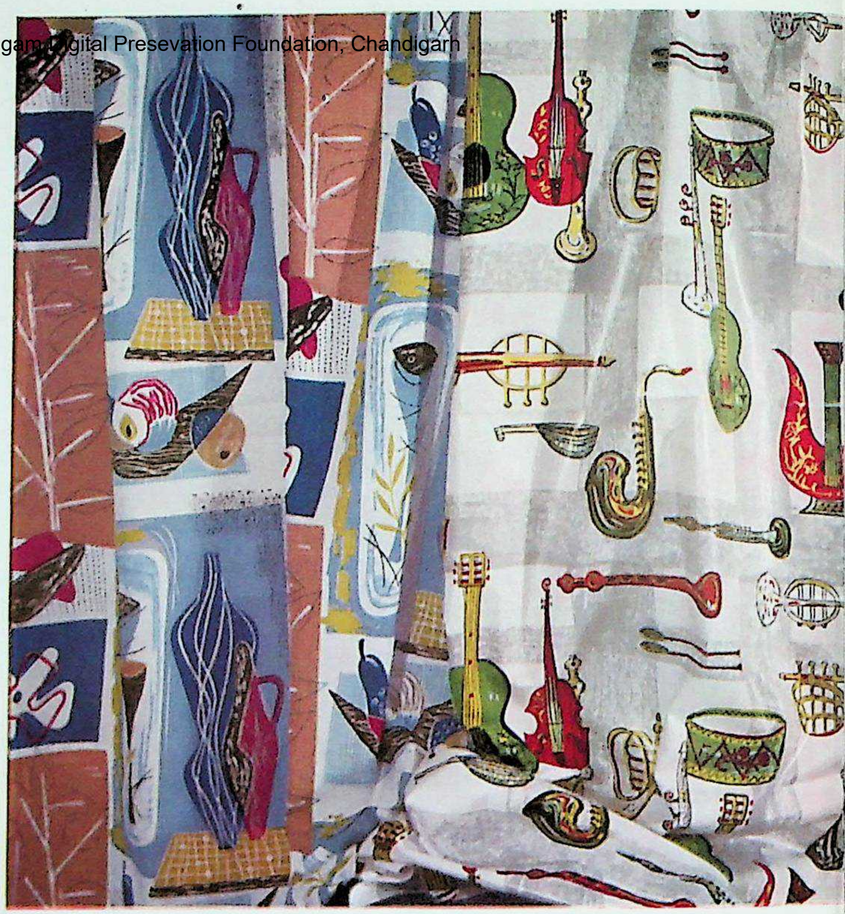


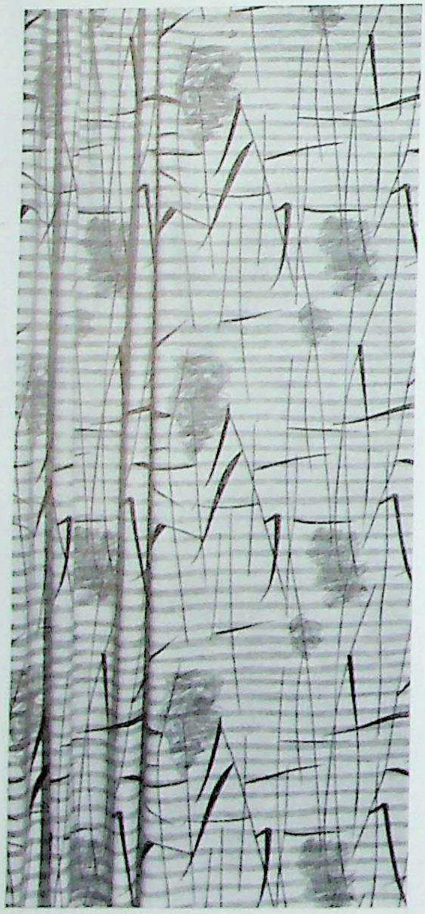


ABOVE: *Rugby Stripes* two-tone vat screen-print on linen/cotton, 52 inches wide; in grey/black, beige/black, yellow/black, orange/black, azure/black on white ground. Designed by Florence Knoll and Astrid Sampe. Printed in Sweden for Knoll Textiles, Inc. (USA). BELOW: *Upsala* multicolour print on light-weight wool/linen fabric; the effect is of small iridescent linked-glass-panels. Printed in Sweden for the Scandinavian Collection of Emtex GmbH (GERMANY)



RIGHT: *Krefeld* printed cotton casement fabric, 48 inches wide, with patented crease-resistant finish. Four different colour combinations are available. Designed and made by Tootal Broadhurst Lee Co. Ltd (GB). FAR RIGHT: *Musical Instruments* screen-print on Everglaze chintz, 50 inches wide; also in three other colourways on the same pale grey white ground. Designed and made by Turnbull & Stockdale Ltd. (GB)

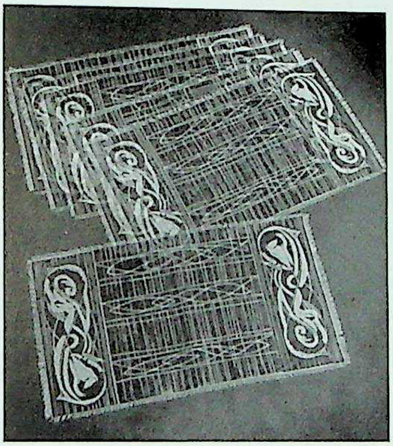




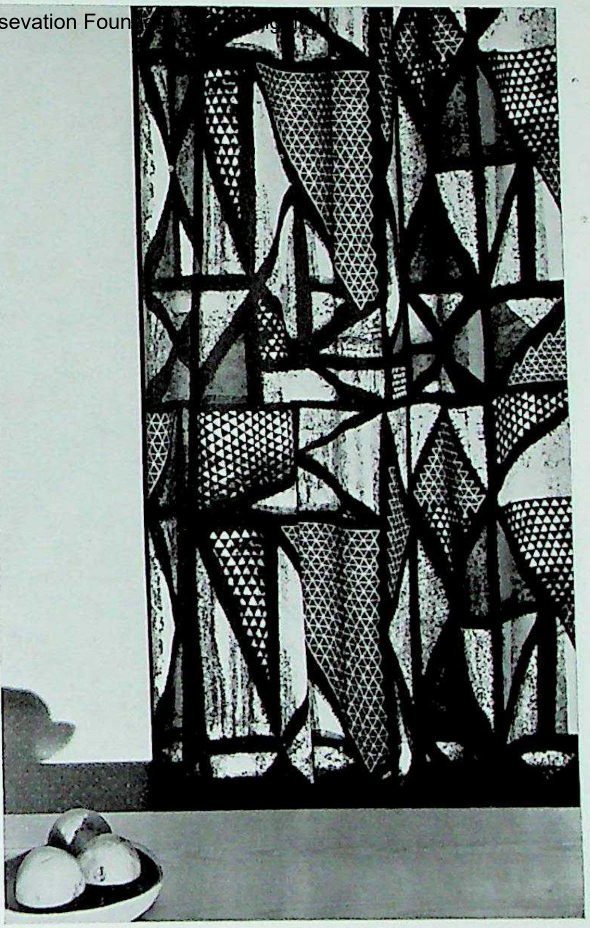
ABOVE: *Tarn* a Japanese-inspired design printed on cotton, 48 inches wide. Lilac ground, grey horizontal stripe, leaf motif in black. Eight different colour combinations are available. Designed by Lucienne Day, ARCA. For Heal's of London (GB)

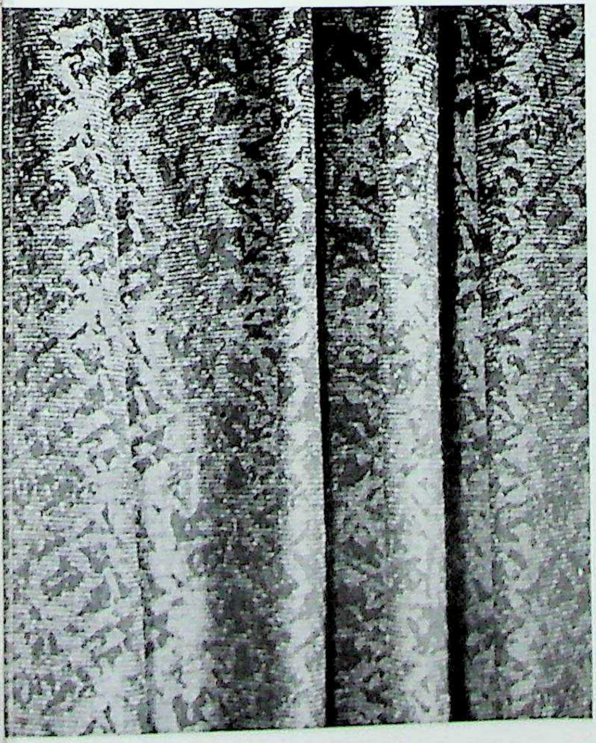
RIGHT: *Rusko* heavy truffle weave, 50 inches wide. In white, yellow, dark green, red, or custom-dyed to any colour. Designer: Alastair Morton. Made by Edinburgh Weavers (GB)

RIGHT: *Kristianstad* multicolour print in rich, stained glass colours on a light-weight fibre [illegible] Printed in Sweden for the Scandinavian collection of Emtex GmbH (GERMANY)

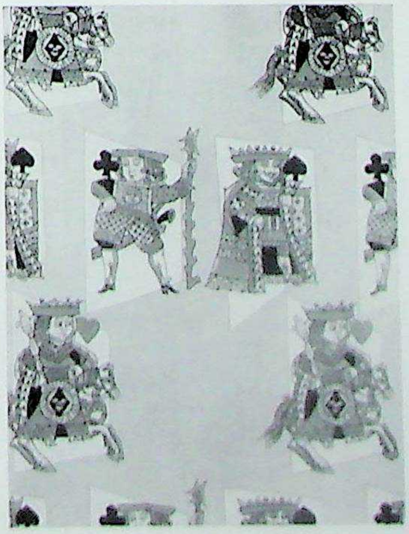


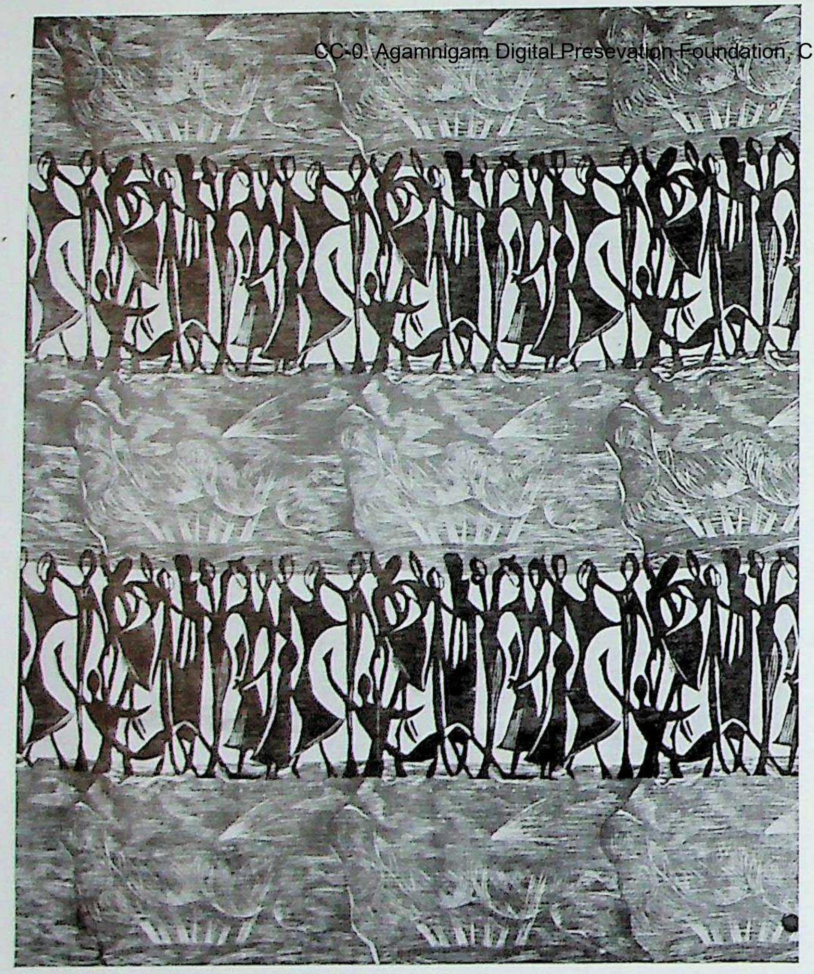
ABOVE: *Launey* one-colour screen-print on organdie tablemats; in black, deep purple, crimson or other colour on white ground. Designed and printed by Winning Read, MSIA (GB). BELOW: *Mantua* reversible textured cotton weave, 48 inches wide; in kingfisher, cerulean blue, red/yellow, grey/yellow, red/lime, all with interwoven metallic Lurex thread. 'Fotexur' design by Tibor Reich, FSIA. Makers: Tibor Ltd (GB)

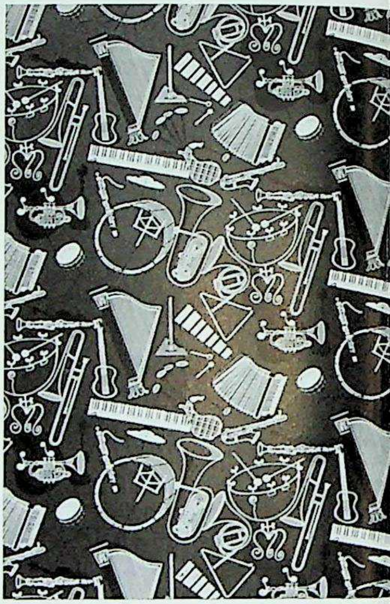




BELOW: *House of Cards* 50-inch cotton print in chintz colours on gold ground. Repeat 30 inches. Designer: Milner Gray, PPSIA, RDI. Made by Warner & Sons Ltd (GB)



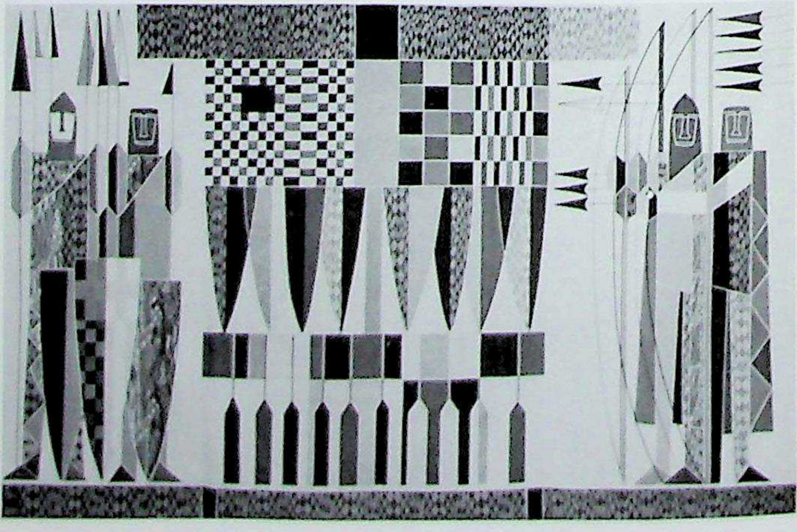


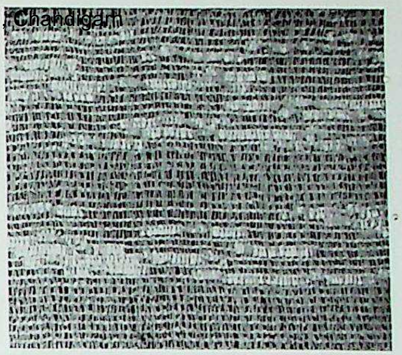


ABOVE: *Opus* hand-printed wallpaper on red or blue grounds. Repeat 21½ inches. Designer: Bent Karlby. Made by Arthur Sanderson & Sons Ltd (GB)

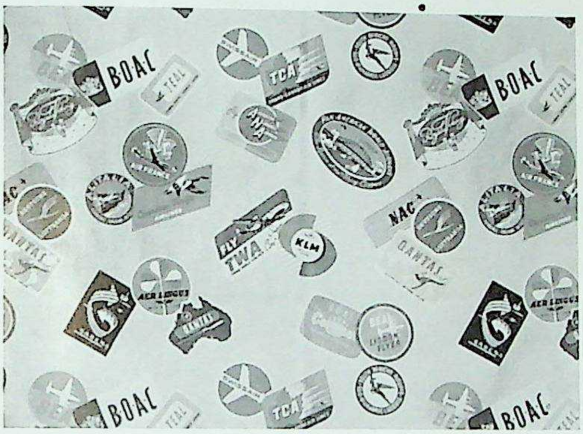
ABOVE: *Comet* block print in deep purple and blue on oyster satin, 48 inches wide. Designed and printed by Winning Read, MSIA (GB)

RIGHT: *Vikings and Warriors* screen-printed and embroidered wall-hanging in grey and brown colourings on off-white linen. Designed and made by Sofia Widén Textilier (SWEDEN)

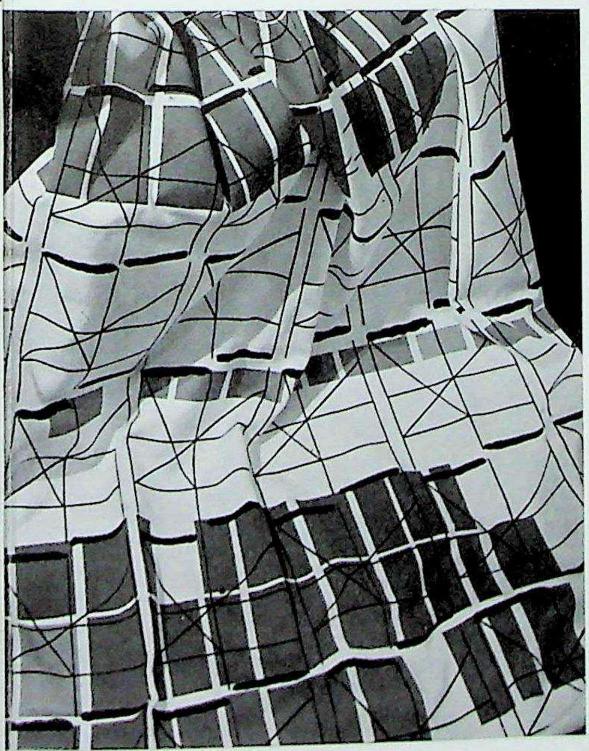


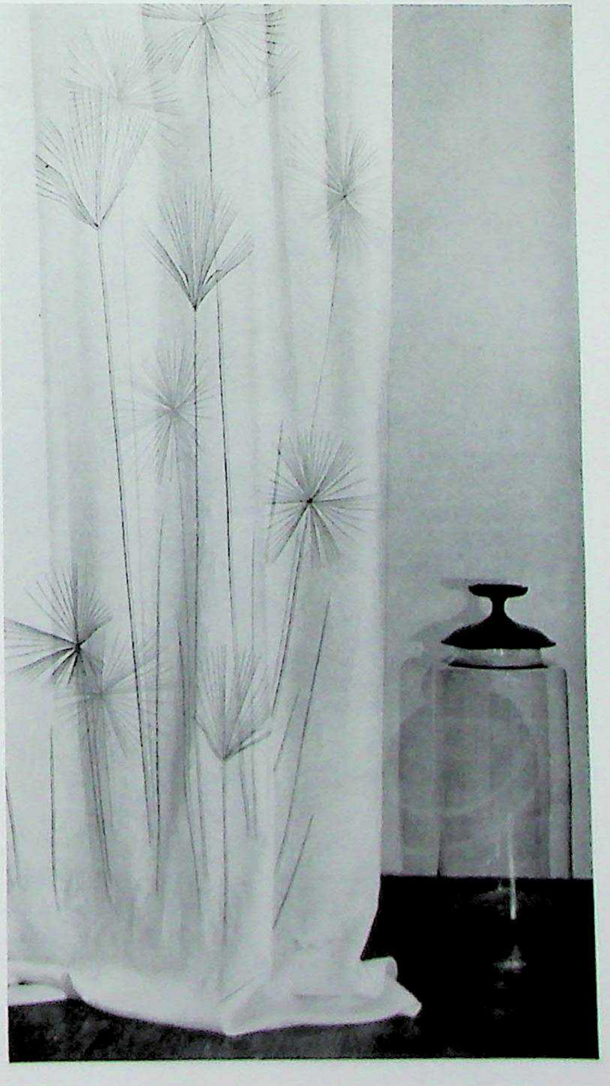


ABOVE: *Desert Sheer* linen, rayon and hemp weave, 50 inches wide, natural or custom-dyed. Designer: Hugo Dreyfuss, AID. Made by Kagan-Dreyfuss, Inc. (USA)



ABOVE: Multicolour roller-print of facsimile airline labels on *Sherwood* non-shrink cotton fabric, guaranteed fast-colour, 'Calpreta-fixt' finish. Ground colours: green, pale blue, fawn, or grey. Designer: J. Riley. Made by F. W. Grafton & Co. Ltd (GB)





ABOVE: *Bay Street* print on 48-inch cotton fabric. Pattern repeat 24 inches in orange/turquoise/black; red/purple/black; yellow/brown/black, all on white ground. Designed and made by Ashley, Mountney Ltd (GB) *(Photo: C.o.I.D)* RIGHT: *Nile Grass* two-colour panel screen-print of 7-foot high papyrus plants on linen-batiste, 48 inches wide. In bronze, blue, gold, or charcoal tones on white ground. Designer: Don Wight. Made by Jack Lenor Larsen, Inc. (USA)

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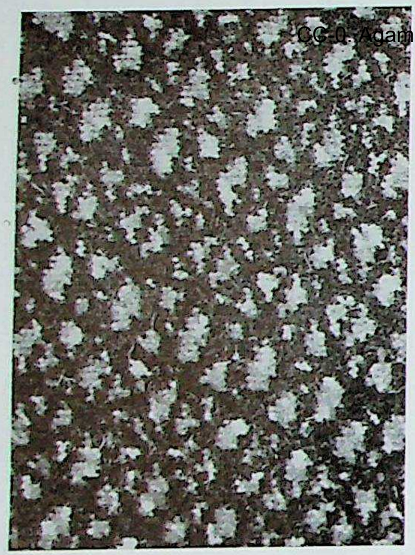
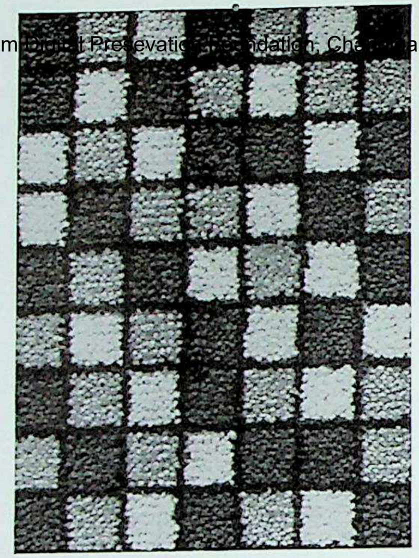
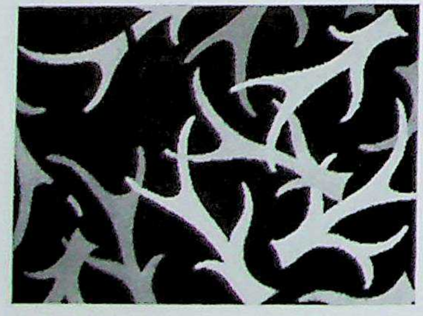


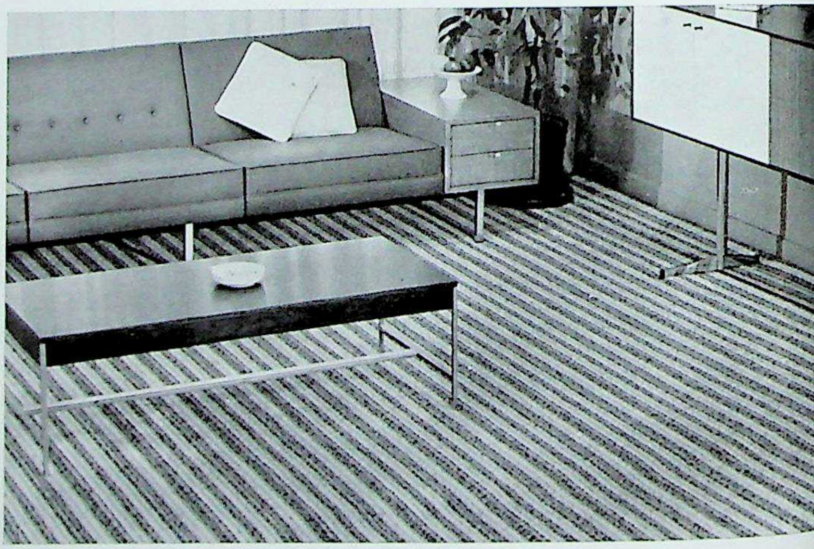


LEFT: *Kvadrat* all-wool carpet in toning squares of bright greenish blue enclosed within a black linear grid; also made in tones of red, and grey/off-white. Two sizes are available. Designed by Nanna & Jørgen Diztel. Made by Unika-Væv A/S (DENMARK)

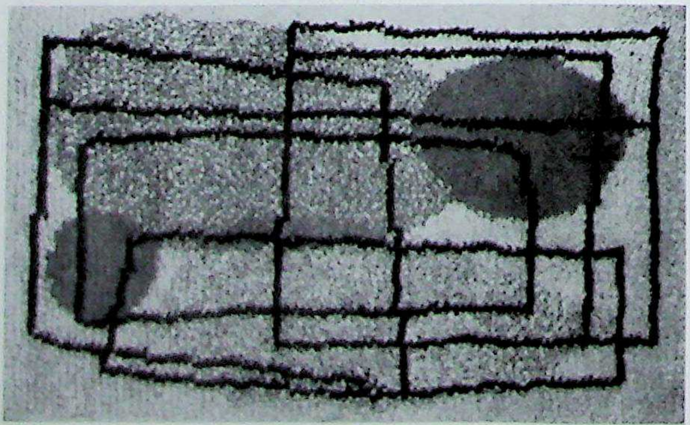
ABOVE: *Stregeri* all-wool carpet. Made in two sizes in tones of blue, grey, or red. Designer: Aagaard Andersen. Made by Unika-Væv A/S (DENMARK)

BELOW: 27-inch Crown Axminster carpeting with *Antler* design in orange, yellow, light blue, green, on charcoal ground. Designer: Gavin Hamilton. Made by James Templeton & Co. Ltd (GB)

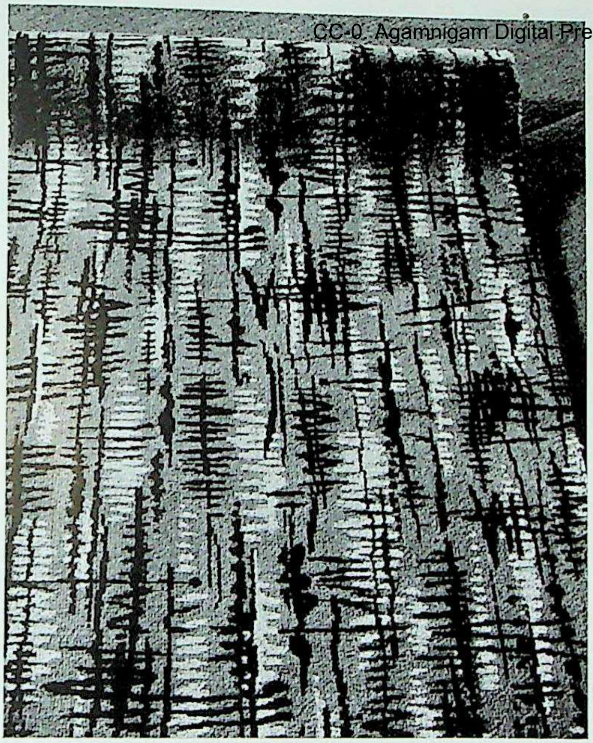


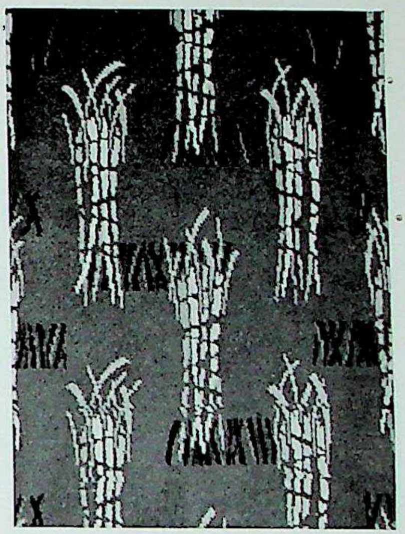


ABOVE: Bold stripe effect in *Regimental* 'Staylux' rayon carpet, in turquoise; gold/brown; nutria/brown/white; green/brown/white and other colourings. Furniture by the Herman Miller Furniture Company. Carpet designed and made by Bigelow Rugs & Carpets (USA)



LEFT: Hand-tufted wool rug. Light grey/beige and white ground; shapes in darker grey/white and reddish orange, with black outline over pattern. Designed and made by Renata Bonfanti (ITALY)



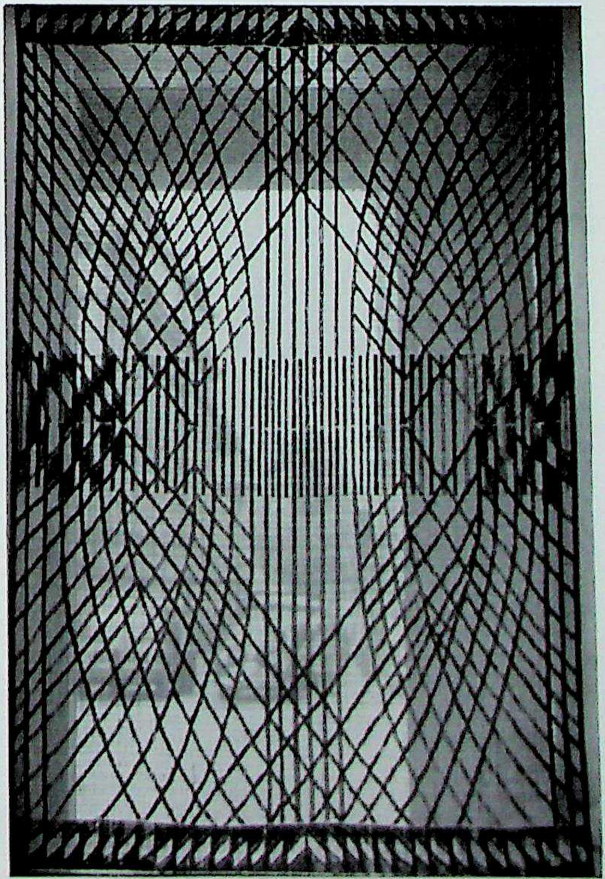


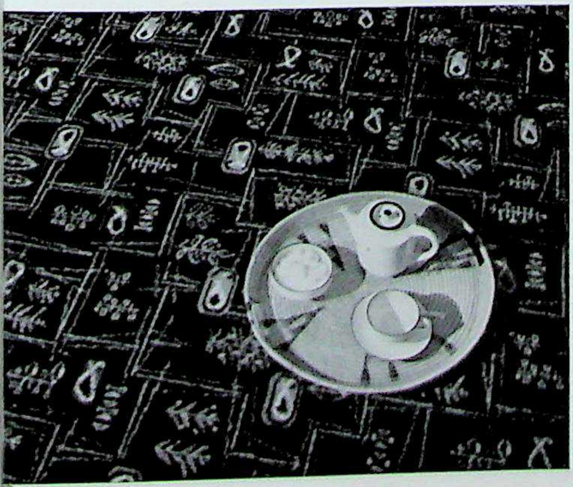
ABOVE: *Hawaii* Globe Axminster 27-inch carpet; peacock ground, design in yellow, white, black, and red. Designer: William Field. Made by The Carpet Manufacturing Co. Ltd (GB)

ABOVE: *Sound Track* 27-inch Ravendale all-wool Wilton carpet. Medium grey ground, with design in black, pale grey and shell pink; or in other colourings to order. Designer: John Palmer, FSIA. Made by John Crossley & Sons Ltd (GB)

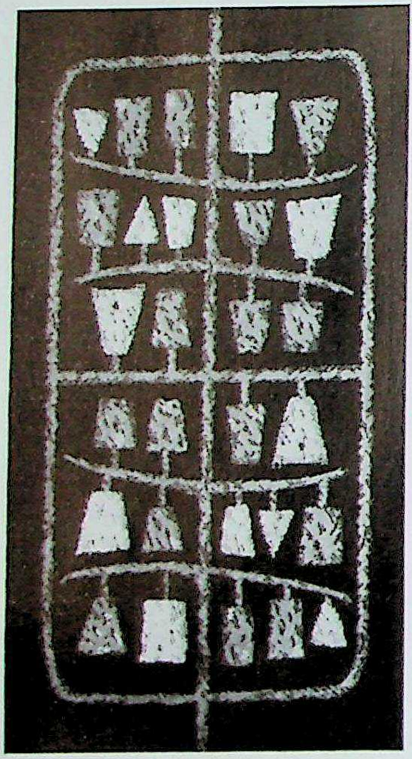
RIGHT: *Lines* Wool tapestry in red, yellow, white, and brown on natural linen ground; 7 feet by 4 feet 8 inches. Designer: Barbro Nilsson. Made by Märta Måås Fjetterström (SWEDEN)

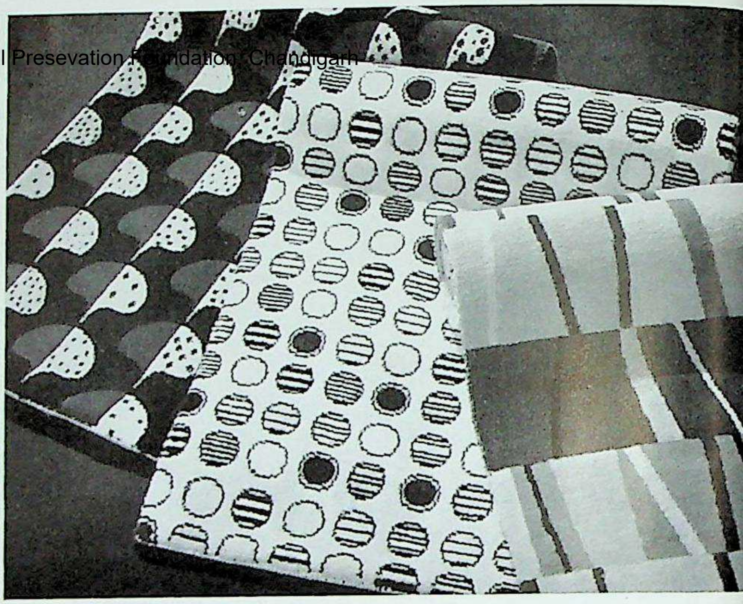
BELOW: *Mandarin* Globe Axminster carpet, multicolour pattern of oriental-inspired motifs on red, black, green, or charcoal ground colours. In 27-inch and in broadloom widths. Designed and made by The Carpet Manufacturing Co. Ltd (GB)



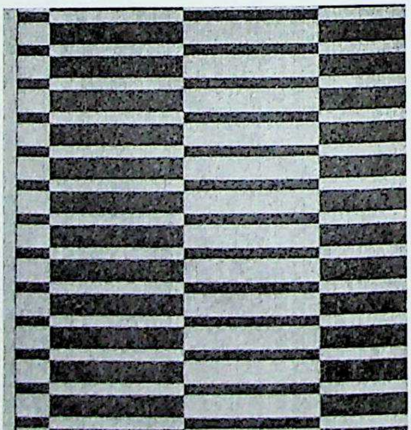


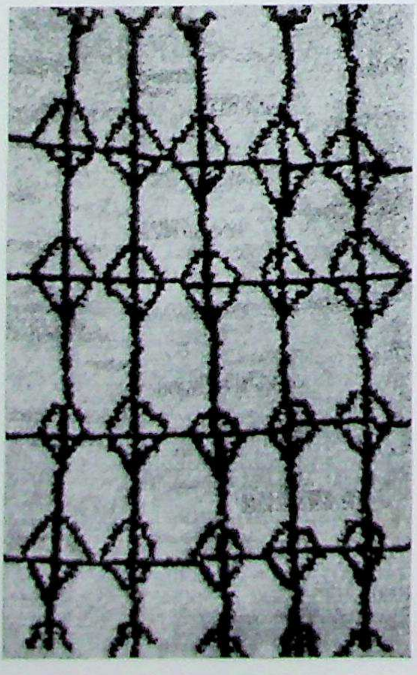
BELOW: *Flowerpots* all-wool Axminster Tynwald quality rug, 5 feet 6 inches by 3 feet. Ground colours: red, olive, charcoal, black. Designer: William Belcher, Des.RCA. Made by Quayle & Tranter Ltd (GB)



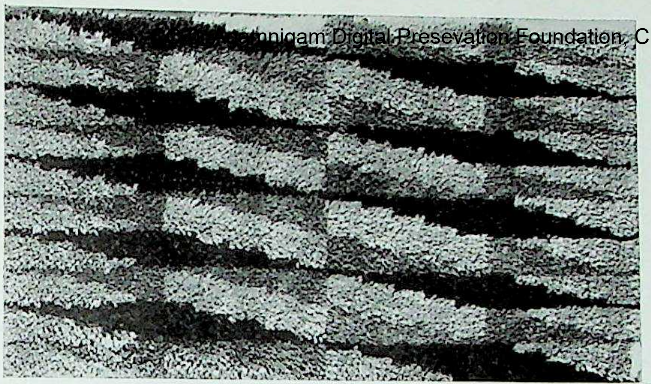


ABOVE: 'Acropolis' high-grade cotton-backed worsted pile Wilton carpets. *Left to right: Nimrod,* black ground, leaves olive/ice blue/turquoise/pale yellow; *Parthenon,* pinky-white ground, circles in deeper tone and in ivory, white, and charcoal; *Ashlar* in greenish grey, deeper grey, charcoal and pink. All designed by Jacqueline Groag, FSIA. Made by T. Bond Worth & Sons Ltd (GB)



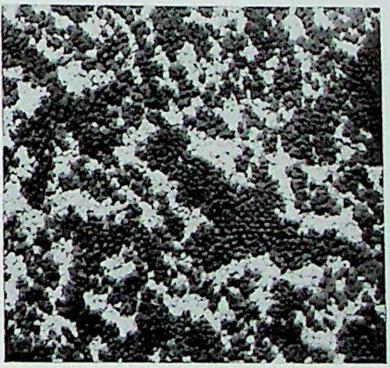


ABOVE: Reversible 'ladder' pattern wool carpets in light and dark grey from the Cotil collection. Designed by Lis Ahlmann and Børge Mogensen. Made by A/S C. Olesen (DENMARK). LEFT: Hand-tufted wool rug in beigy-white/grey tones with design in black, dark chestnut, dark green, blue, and grey. Designed and made by Renata Bonfanti (ITALY)

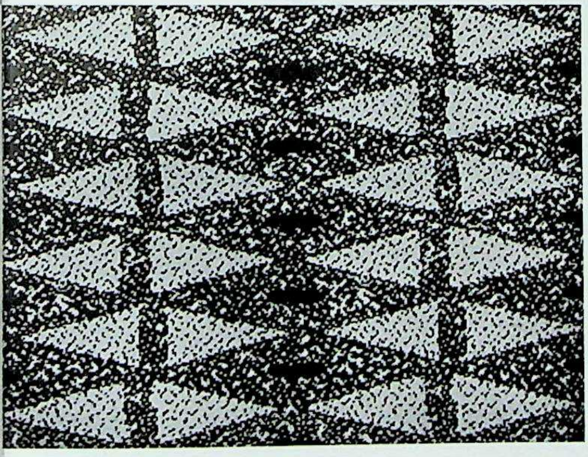


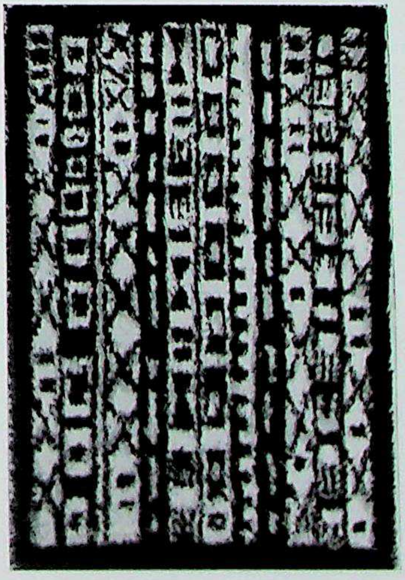
LEFT: Hand-tufted all-wool rug in turquoise and green. Designed by Karen Rudbech. Made at the Odense Workshop for the Disabled (DENMARK)

BELOW: *Comodoro* double-texture wool carpeting of straight solid-colour yarns over thick ground of twisted natural white yarns. Made in eleven colourings, and in 12- and 15-foot widths by Bigelow Rugs and Carpets (USA)

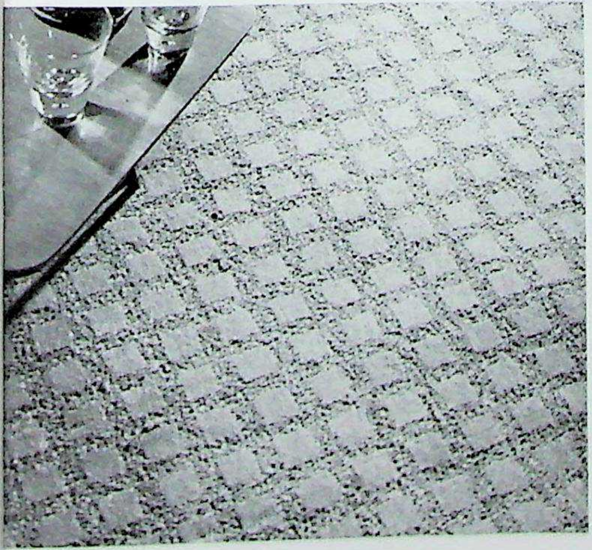


BELOW: *Caribbean* Equerry Wilton 27-inch carpeting in lime and black, or in other colourings to order. Designed by Tibor Reich, FSIA. Made by S. J. Stockwell & Co. (Carpets) Ltd (GB)

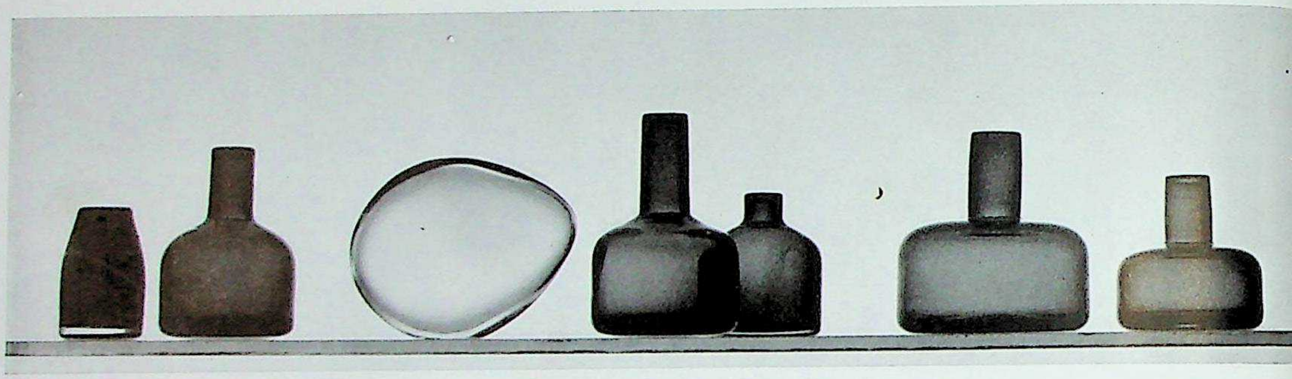




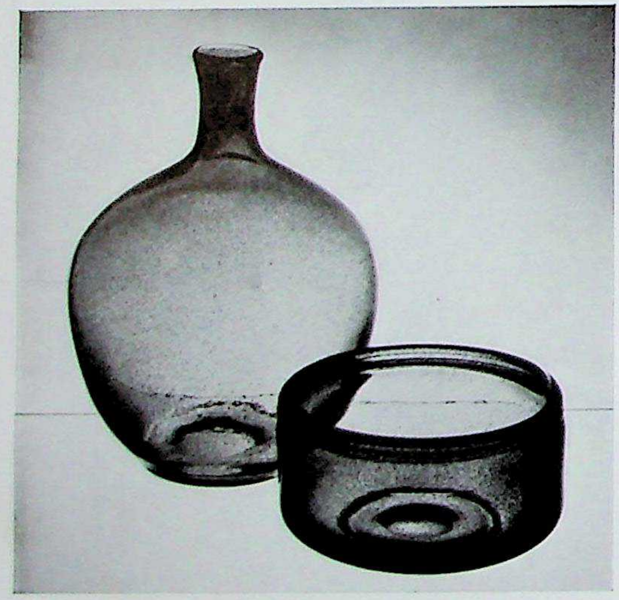
ABOVE: Hand-tufted rug in black and white wool. Designed and woven by Joy Silander-Lindfors (FINLAND)



LEFT: *Bloxham* silver-sage and smoke-fawn all-wool Wilton carpet in a non-crush and velvet pile; also in eleven other colourings. Designer: Ellen Steele. Made by I. & C. Steele & Co. Ltd. (GB)

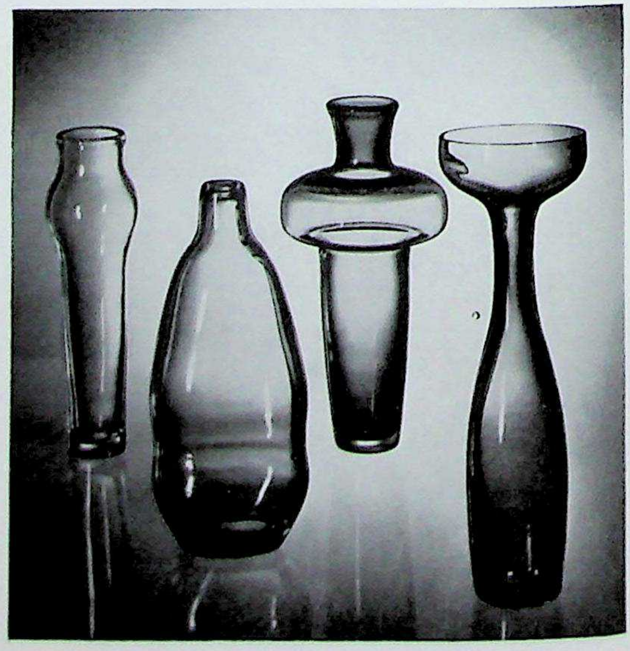


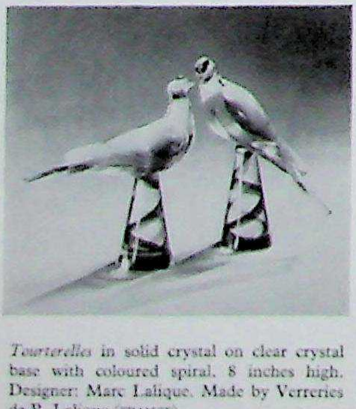
ABOVE: Coloured and clear crystal vase shapes. Designer: John Selbing. Made by AB Orrefors Glasbruk (SWEDEN)



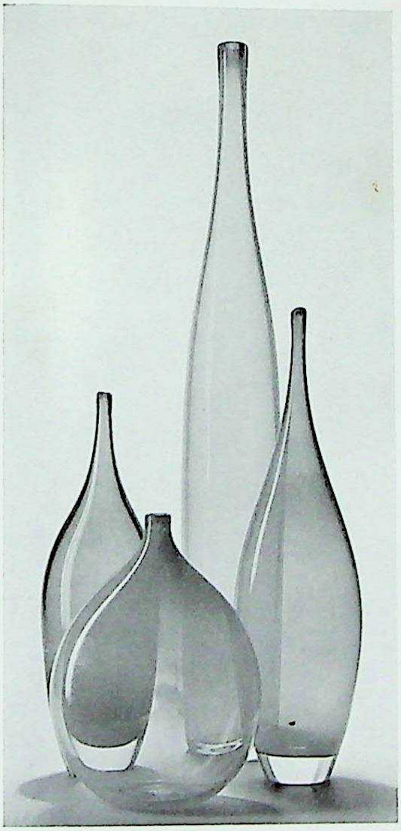
LEFT: Carafe and bowl in green soda glass. Designer: Erik Höglund. Made by Boda Bruks AB (SWEDEN)

BELOW: Coloured crystal vase forms—orange, light green and blue. Designer Viktor Berndt. Made by AB Flygsfors Glasbruk (SWEDEN)

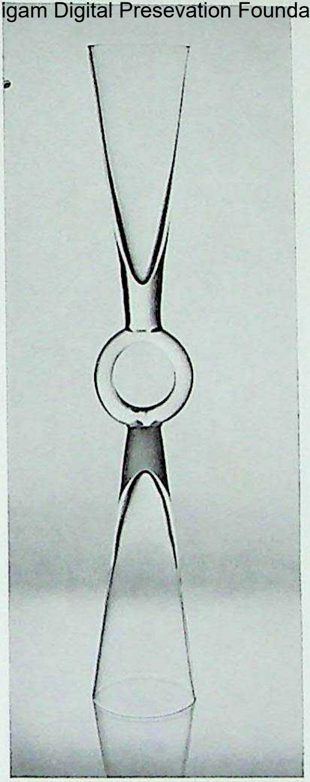


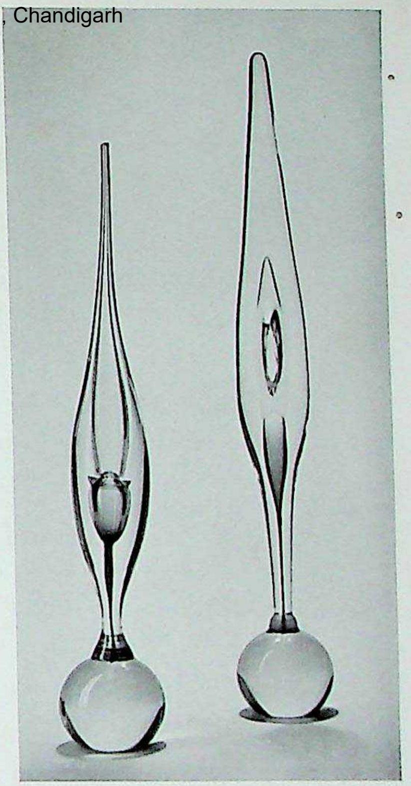


Tourterelles in solid crystal on clear crystal base with coloured spiral. 8 inches high. Designer: Marc Lalique. Made by Verreries de R. Lalique (FRANCE)

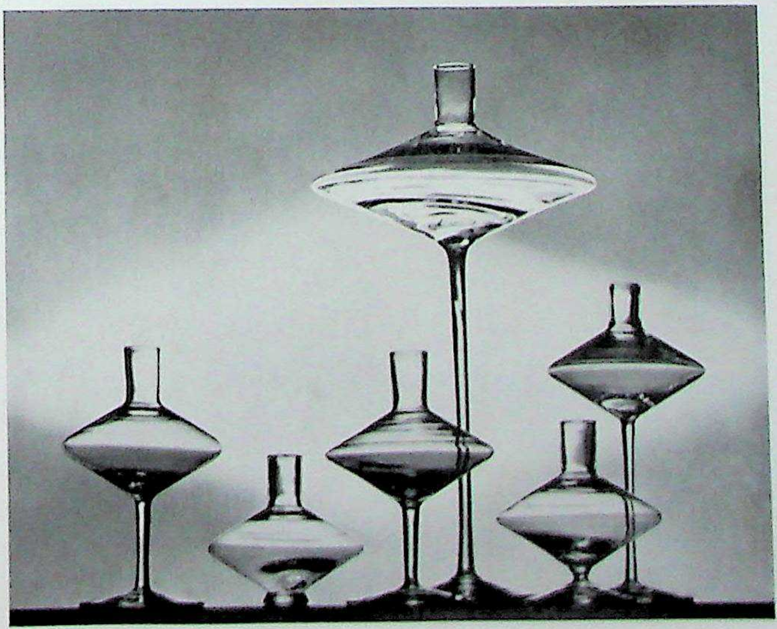


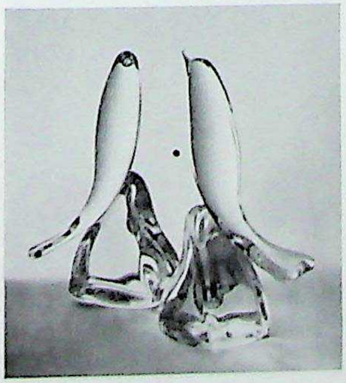
ABOVE: *Unica* thin-walled vase shapes in clear crystal with colour suspended in the body. 8 to 12 inches high. Designer: F. Meydam. Made by NV Koninklijke Nederlandsche Glasfabriek 'Leerdam' (HOLLAND)



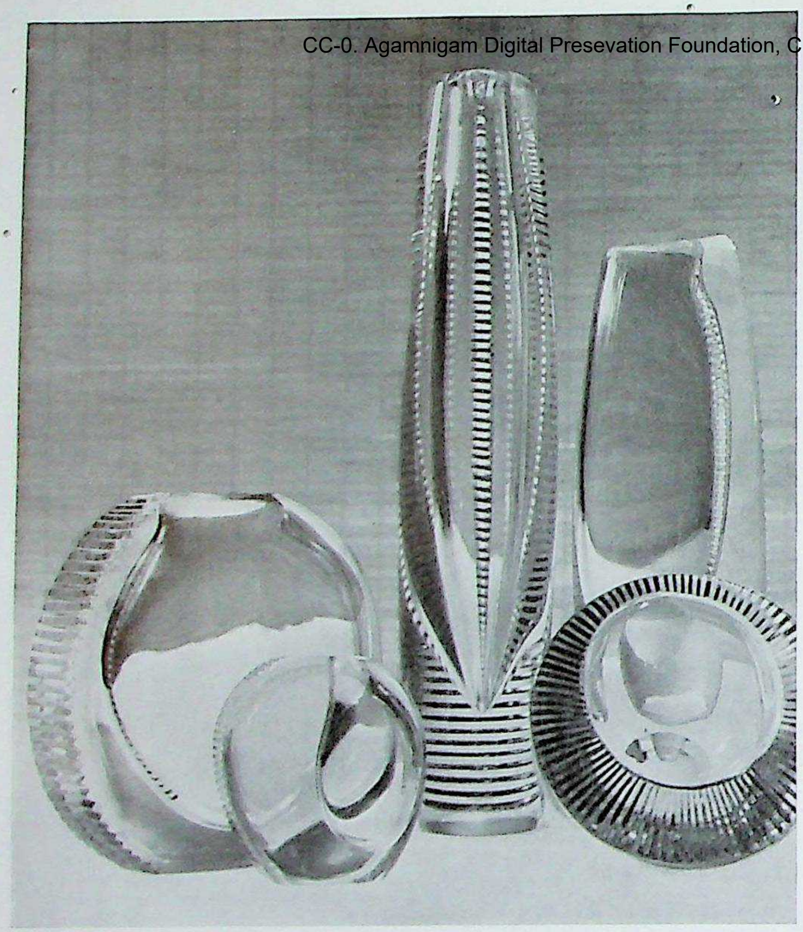


ABOVE LEFT: Ring vase in clear crystal. 24 inches high. Designer: Bengt Orup. Made by AB Johansfors Glasbruk (SWEDEN). ABOVE RIGHT: Abstract forms in clear crystal or with colour suspended in the body; about 14 inches high. Designer: A. D. Copier. Made by NV Koninklijke Nederlandsche Glasfabriek 'Leerdam' (HOLLAND). BELOW: Vase shapes in crystal. Designer: Edvin Øhrström. Made by AB Orrefors Glasbruk (SWEDEN)

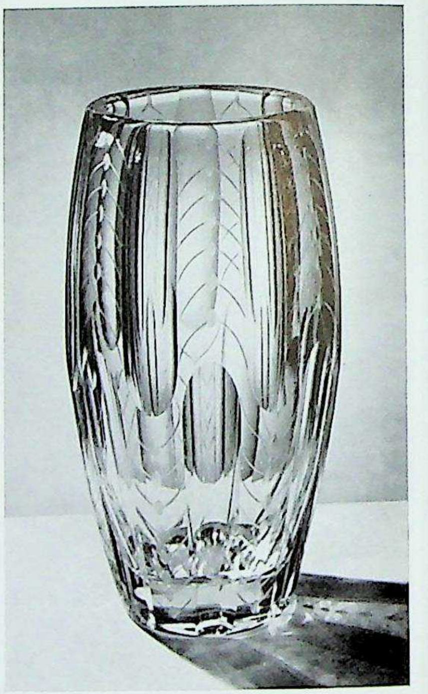




ABOVE: *Hirondelles* in clear crystal on heavy crystal base. 8 inches high. Designer: Michel Daum. Made by Daum Cristallerie de Nancy (FRANCE)

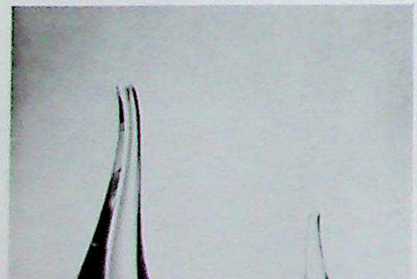


LEFT: Vases from the series *Contrast by Asymmetry* in transparent crystal with cutting on one side reflected in the whole piece. Designer: Vicke Lindstrand. Made by AB Kosta Glasbruk (SWEDEN)

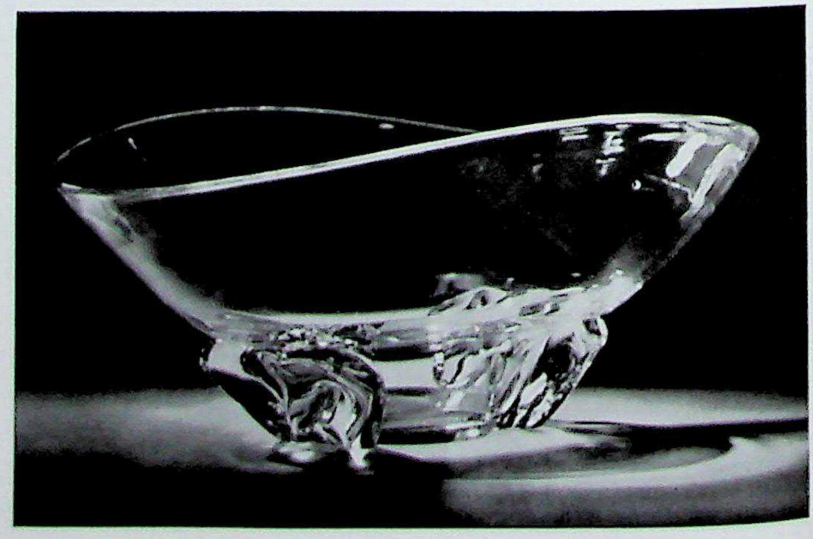


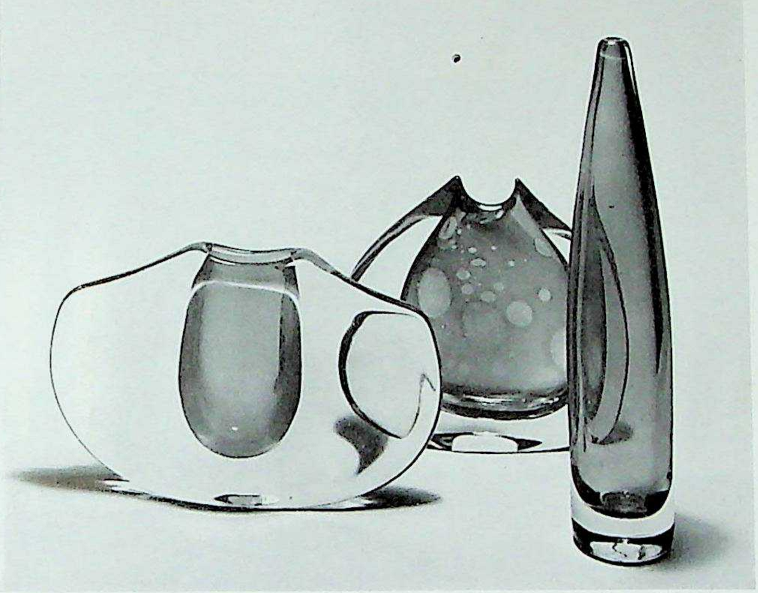
ABOVE: Heavy crystal vase with cut flutes and copper wheel engraved decoration. 10 inches high. Designer: David Hammond, Des.RCA. Made by Thos. Webb & Sons (GB)

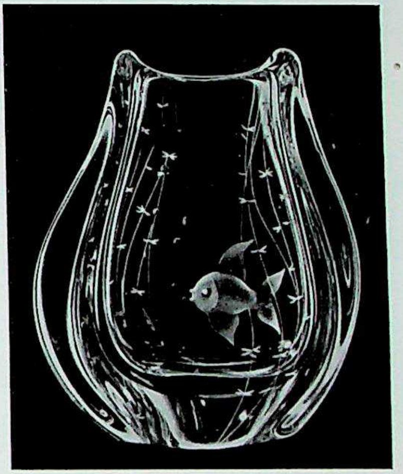
BELOW: Oval bowl in crystal, 11¼ inches at widest point; applied base ornaments in a foliated pattern. Designed and made by Steuben Glass (USA)

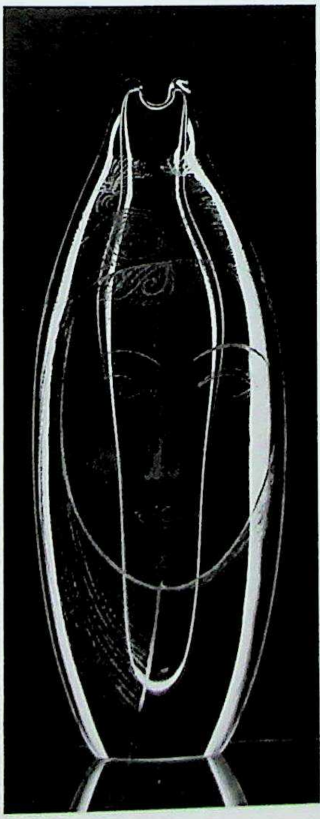


ABOVE: 'Flame' vases in pine-green encased in clear crystal, 6 and 9 inches high. Designer: Per Lütken. Made by Holmegaards Glasværk A/S (DENMARK)



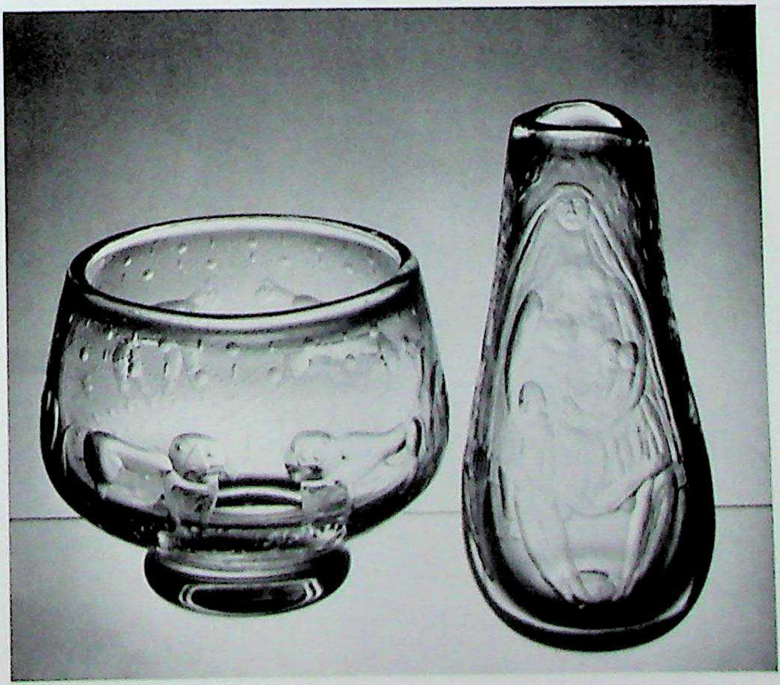


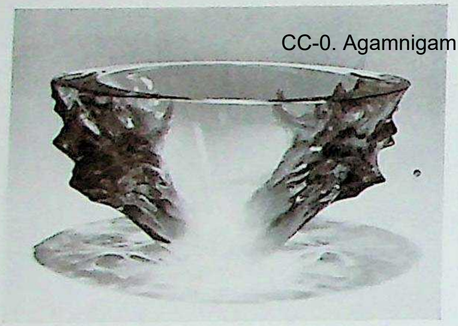




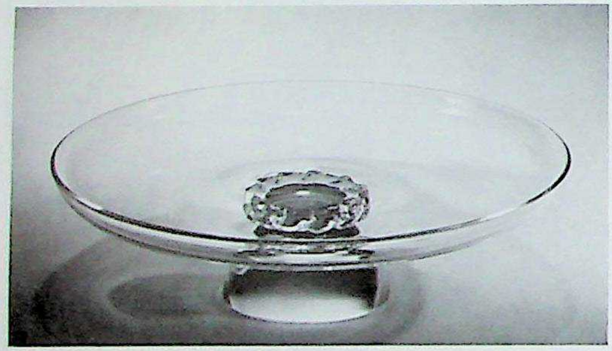
ABOVE LEFT: *Unica* vases in clear crystal with colour suspended in the body of the glass. 5, $5\frac{1}{2}$, and 11 inches high. Designer: F. Meydam. Made by NV Koninklijke Nederlandsche Glasfabriek 'Leerdam' (HOLLAND). ABOVE RIGHT: Vase in clear crystal with engraved decoration. Designer: Jindřich Tockstein. Made by Žel. Brod Glassworks (CZECHOSLOVAKIA)

LEFT: Engraved clear crystal vase, with inner holder suspended in the body of the glass; about 12 inches high. Designer: W. Heesen. Made by NV Koninklijke Nederlandsche Glasfabriek 'Leerdam' (HOLLAND). BELOW: Heavy crystal vase and bowl with deeply engraved decoration. Designer: Erik Höglund. Made by Boda Bruks AB (SWEDEN)



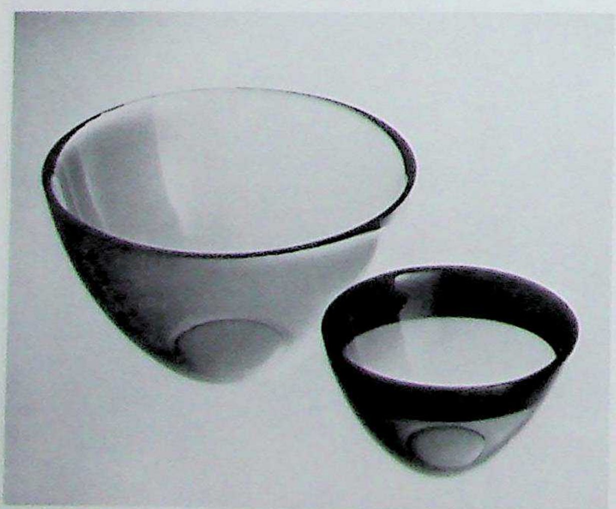


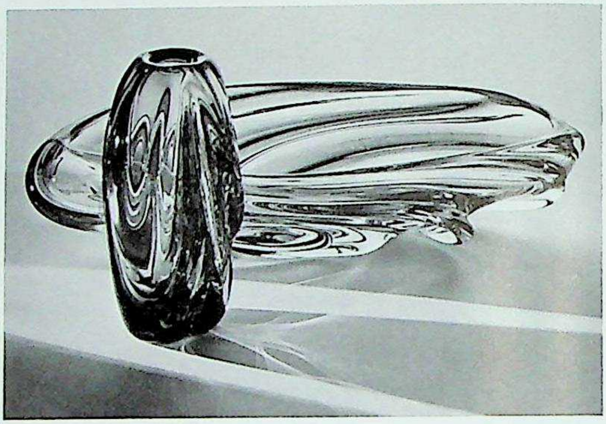
ABOVE: *Haiti* heavy crystal bowl with applied decoration in blue; 13½ inches at widest point. Designer: Marc Lalique. Made by Verreries de R. Lalique (FRANCE)



ABOVE: Clear crystal compote on solid base circled with rippled decoration. Diameter 8½ inches. Designed and made by Steuben Glass (USA)

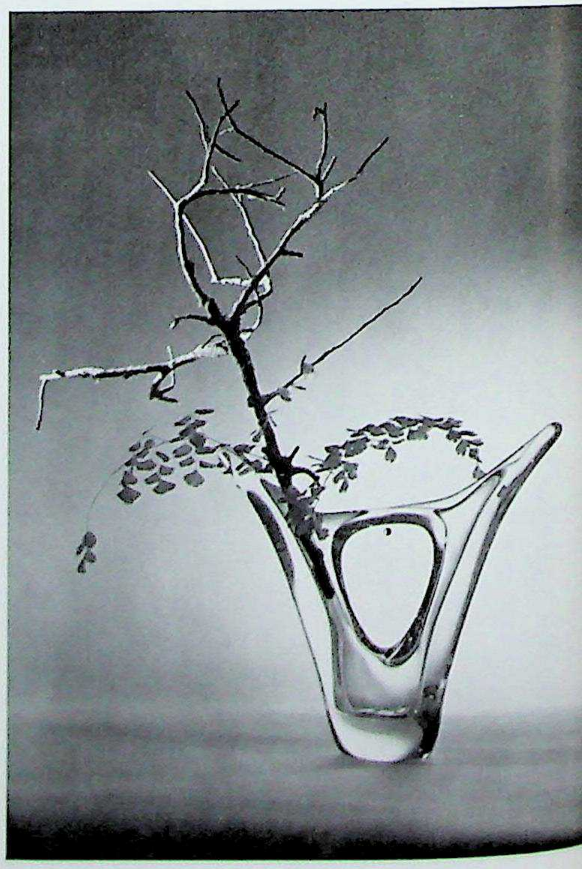
BELOW: Centrifugally spun bowls in crystal, one with coloured border incorporated; 8 and 5 inches diameter. Designer: Sven Palmqvist. Made by AB Orrefors Glasbruk (SWEDEN)





ABOVE: Fluted vase and bowl in crystal. Designer: Jindřich and Jan Beránek. Made by Škrdlovice Glassworks (CZECHOSLOVAKIA)

BELOW: Free form crystal vase, about 10 inches high. Designer: Michel Daum. Made by Daum Cristallerie de Nancy (FRANCE)



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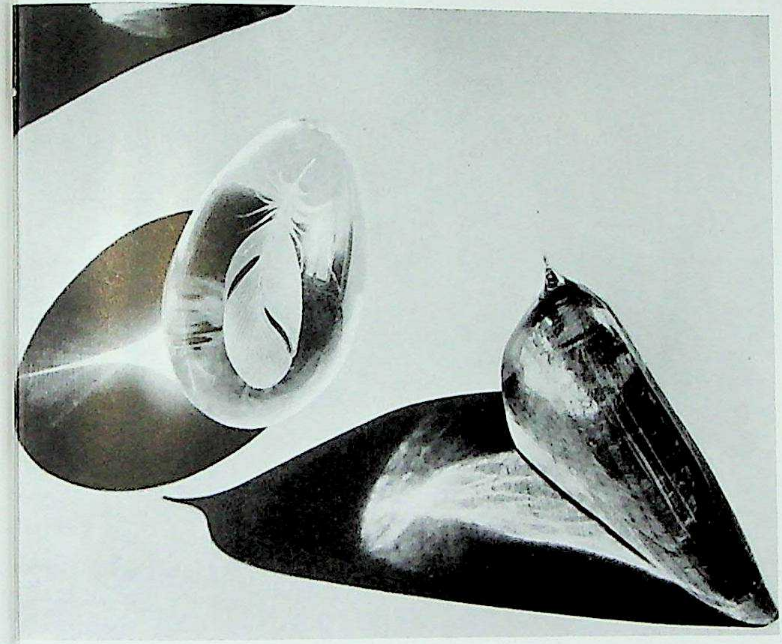
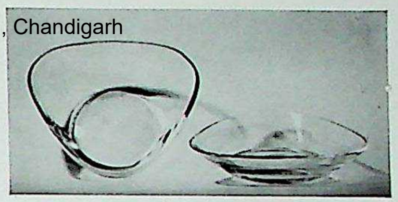
BELOW: Paper weights. Clear crystal engraved egg; bird with calour suspended in the body of the glass. Designer: Vicke Lindstrand. Made by AB Kosta Glasbruk (SWEDEN)

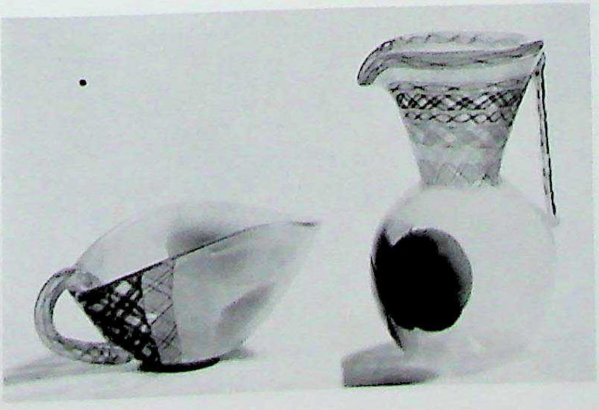


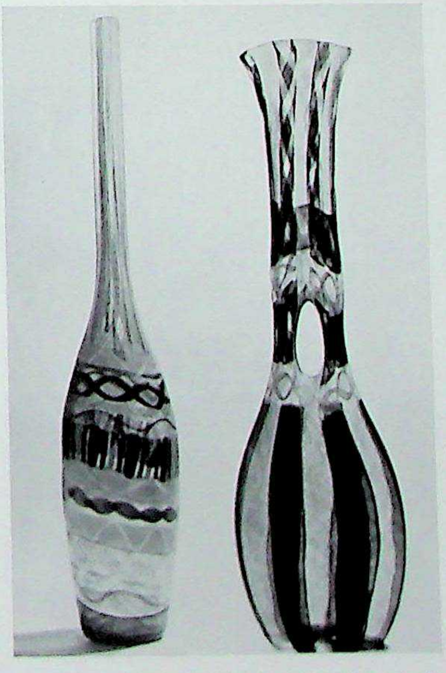


ABOVE: Clear crystal bowls from the *Tricorne* series; 11 inches at widest point. Designer: P. Müller-Münck. Made by Cristalleries du Val St. Lambert (BELGIUM)

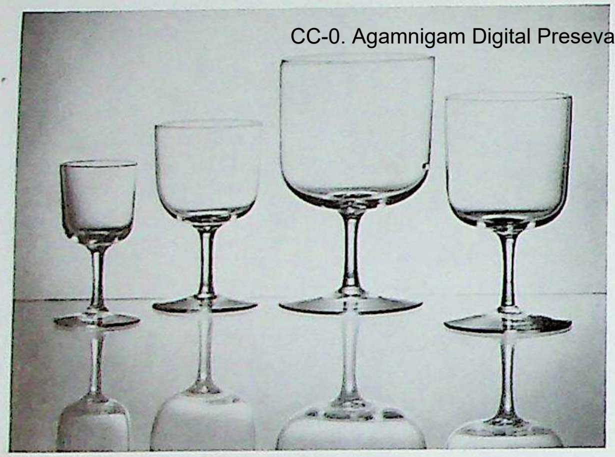
ABOVE: White opalescent blown glass vases and bowls. Vases 8 and 10 inches high; bowls 7½ and 9 inches diameter. Stem vase designed by George Nelson; others made in Denmark and Italy for Raymor (USA)

ABOVE: Branch vases in dark green glass; 12, 11 and 7 inches high. Designer: Fernando Farulli. Made by Stilnovo, s.r.l. (ITALY). BELOW: Blown glass cup 'Isabella' and jug 'Demetrio', opaline and *Zanfirico* decoration; cup, 11½ by 8 inches, jug 12 inches high. Designer: Dino Martens. Made by Vetreria Rag. Aureliano Toso (ITALY)

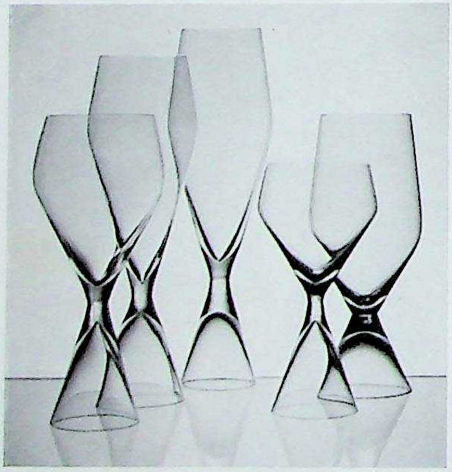




ABOVE: Blown glass bottle 'Allegria' and vase 'Cruna' with *Zanfirico* decoration. About 23 inches high. Designer: Dino Martens. Made by Vetreria Rag. Aureliano Toso (ITALY)

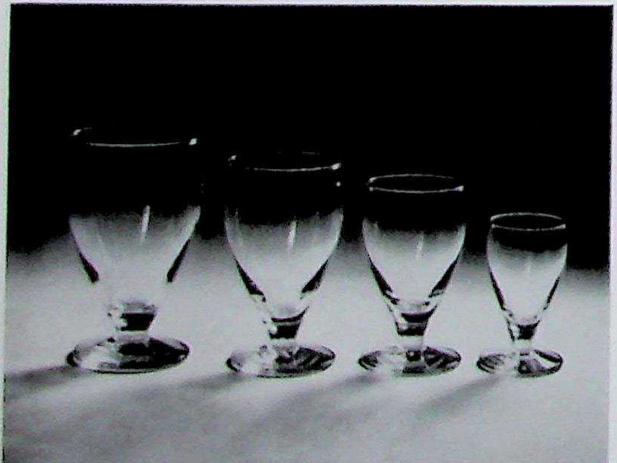


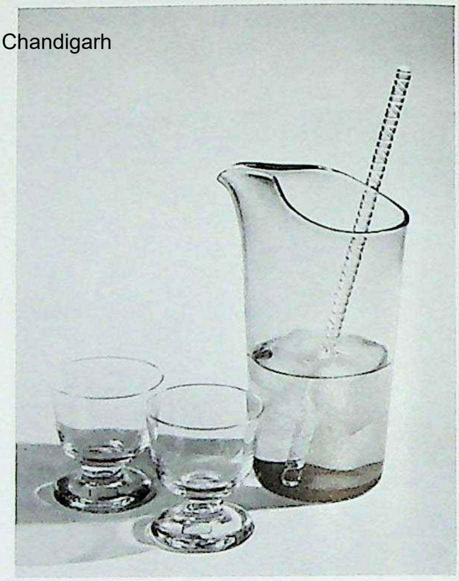
ABOVE: *Connoisseur* wine service in clear crystal. The straw-like stem is drawn from the finely blown bowl leaving a tapered depression in the bottom of the bowl. Designer: Sven Fogelberg. Made by Thos. Webb & Sons (GB)



RIGHT: *Narcisso* wine service in clear crystal. Designer: Isabel A. M. Giampietro. Made by NV Koninklijke Nederlandsche Glasfabriek 'Leerdam' (HOLLAND)

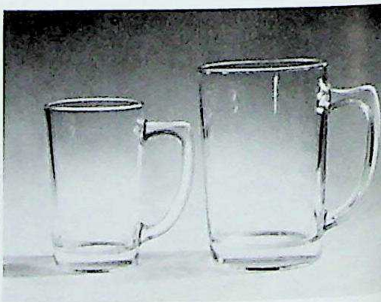
BELOW: Ravenhead *Waterloo* suite in flint glass. Designer: A. H. Williamson, ARCA. Made by automatic process by The United Glass Bottle Manufacturers Ltd. For Johnsen & Jorgensen Flint Glass Ltd (GB)



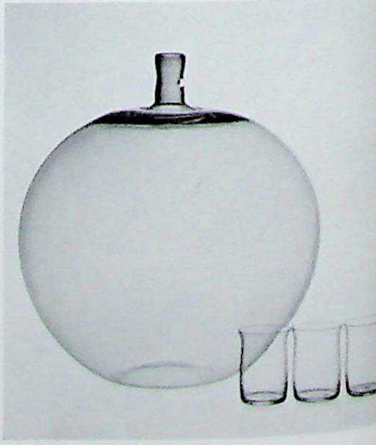


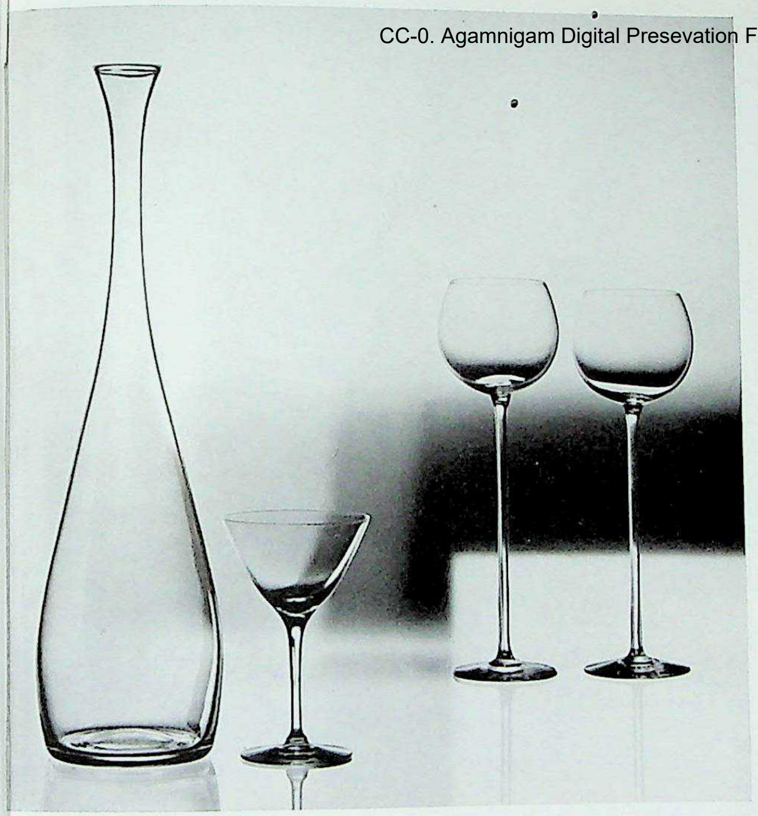
ABOVE: Cocktail mixer and glasses in clear crystal. Designer: Monica Bratt. Made by Reijmyre Glasbruk AB (SWEDEN)

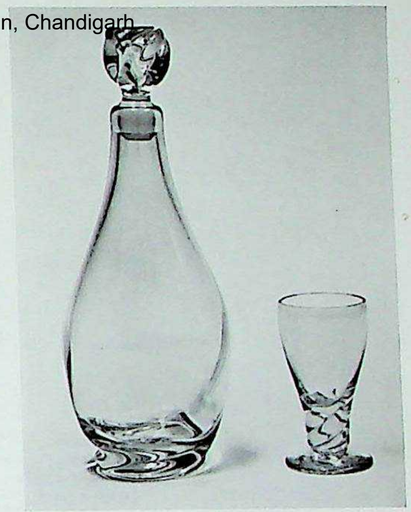
BELOW: *Sherdley* flint glass beer mugs. Designer: A. H. Williamson, ARCA. Made by automatic process by The United Glass Bottle Manufacturers Ltd. For Johnsen & Jorgensen Flint Glass Ltd (GB)



BELOW: Blown crystal vase and tumblers. Designer: Ingeborg Lundin. Made by AB Orrefors Glasbruk (SWEDEN)





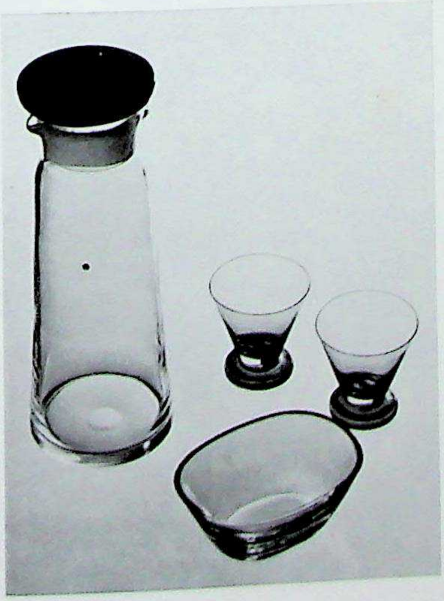


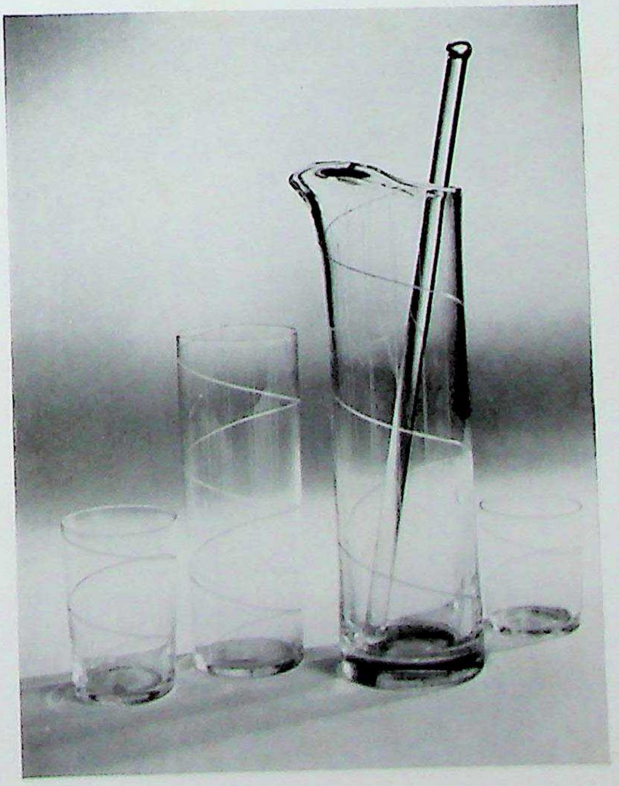
ABOVE: Clear crystal decanter and goblet with flute decoration. Designed and made by David Hammond, Des.RCA, at the Royal College of Art (GB)

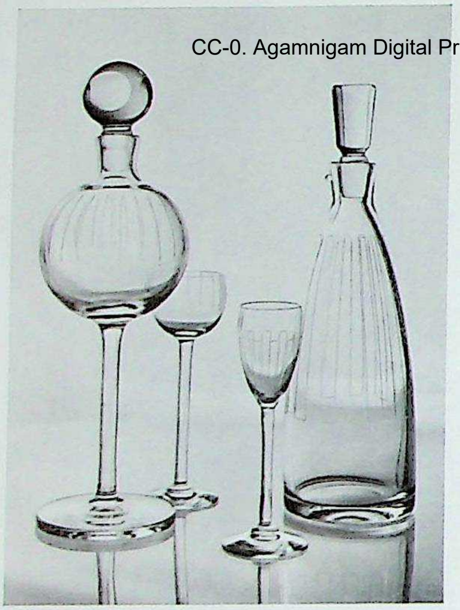
BELOW: Blown crystal Martini mixer and glasses, etched line decoration. Made in Sweden for Raymor (USA)

ABOVE: Decanter and long-stemmed wine glasses in clear crystal. Designer: Nils Landberg. Made by AB Orrefors Glasbruk (SWEDEN)

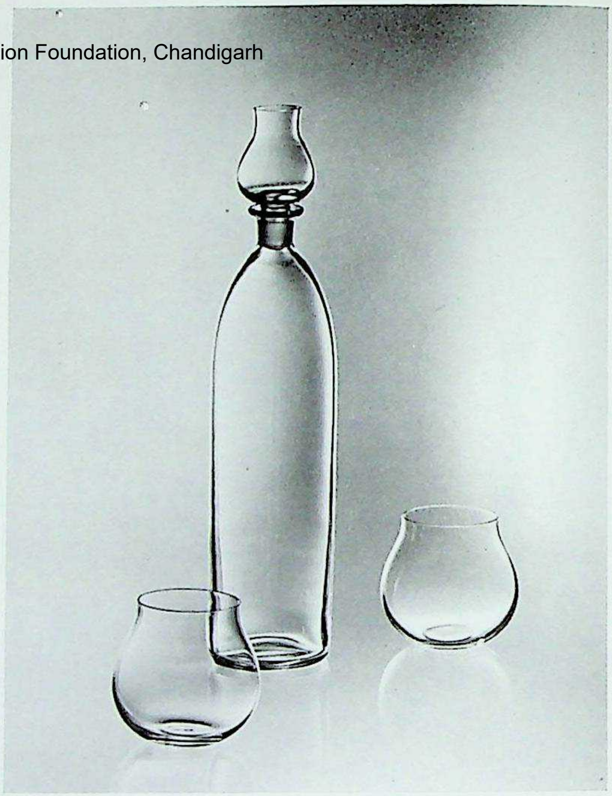
BELOW: Clear crystal cocktail set; stopper and glass base coloured green. Designers: Monica Bratt and Paul Kedelv. Made by Reijmyre Glasbruk AB (SWEDEN)



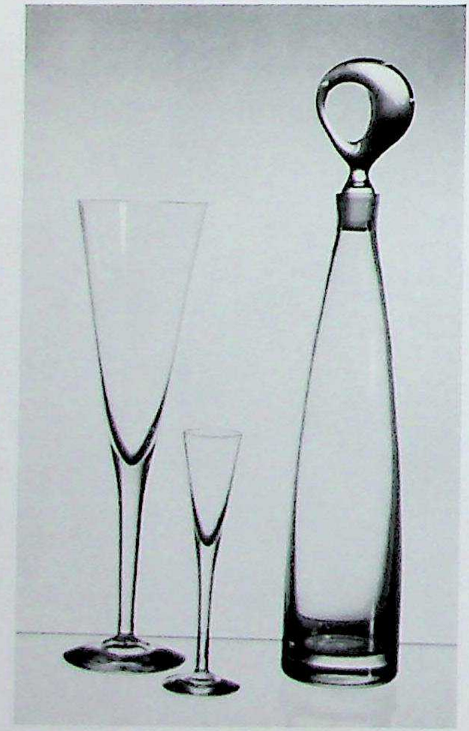




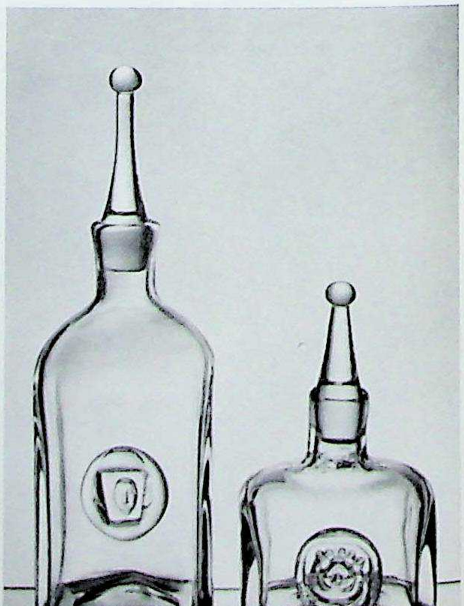
ABOVE: Liqueur set in clear crystal with cut decoration. Designer: Bengt Orup. Made by AB Johansfors Glasbruk (SWEDEN)

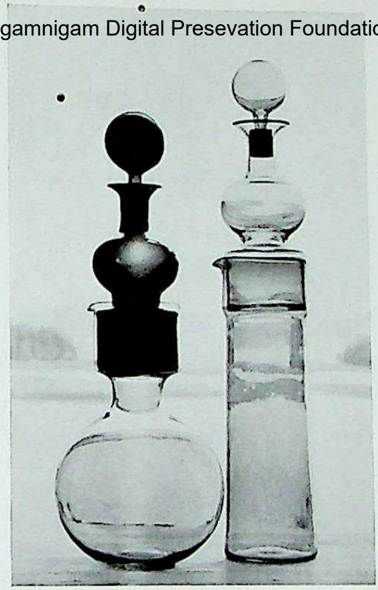


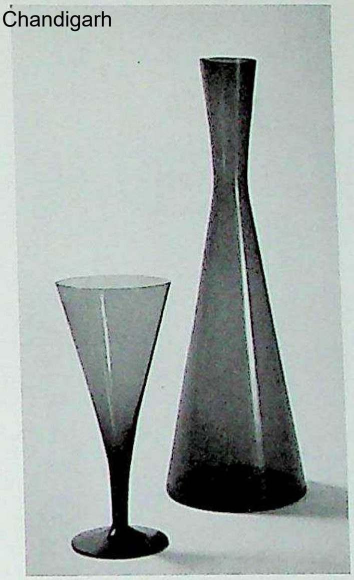
ABOVE: Blown crystal decanter and glasses. Designer: Ingeborg Lundin. Made by AB Orrefors Glasbruk (SWEDEN). BELOW: Blown crystal small decanters with moulded stoppers and decoration. Designer: Erik Höglund. Made by Boda Bruks AB (SWEDEN)

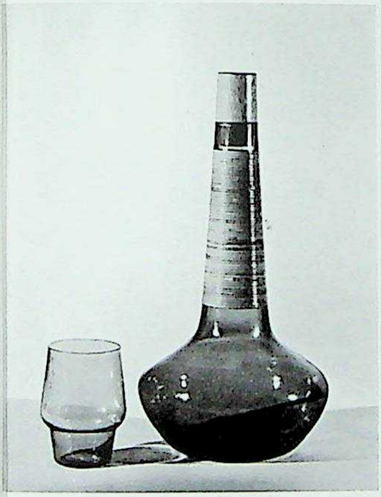


ABOVE: *Aristocrat* clear crystal decanter with sculptured stopper, and long-stemmed beer and schnaps glass. Designer: Per Lütken. Made by Holmegaards Glasværk A/S (DENMARK)



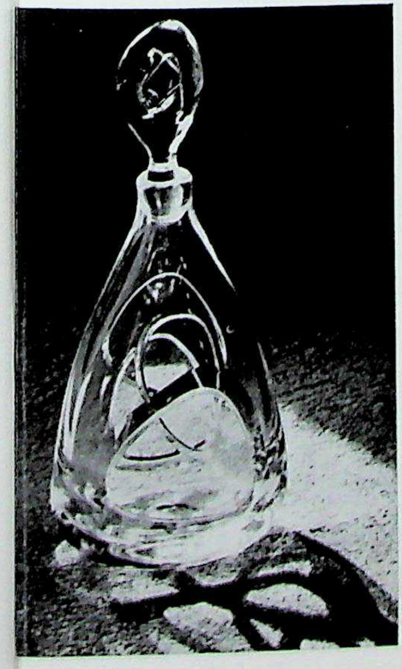


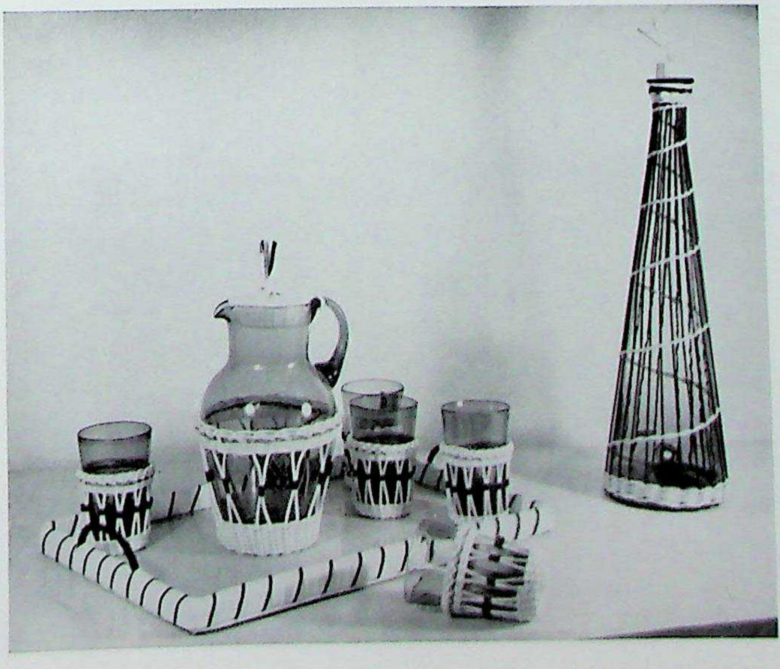


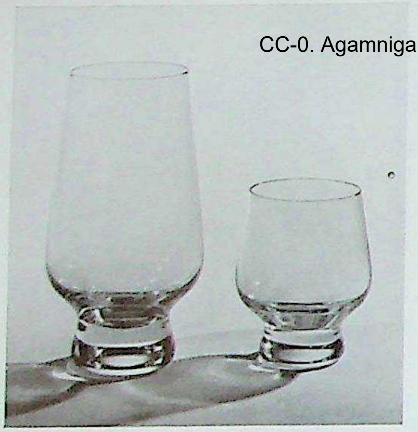


ABOVE LEFT: Bottles for water or fruit juice in white and in green glass with red and white moulded stoppers. Designer: Kaj Franck. Made by O/Y Wärtsilä-concern AB Nuutajärvi Glassworks (FINLAND). ABOVE RIGHT: *Winston* decanter and wineglass in pine-green glass. Designer: Per Lütken. Made by Holmegaards Glasværk A/S (DENMARK). LEFT: Cane-bound decanter, and tumbler in emerald-green or opaline glass. Designed and made by A/S Kastrup Glasværk (DENMARK)

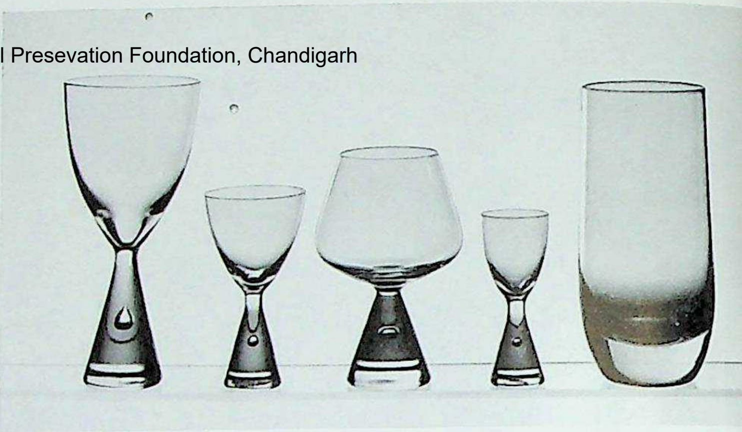
BELOW LEFT: Whisky decanter in clear crystal with cut decoration. Designer: Vicke Lindstrand. Made by AB Kosta Glasbruk (SWEDEN). BELOW: Wicker-covered green glass water set with raffia stoppers to jug and carafe. Designed and made by Mancioli Natale & C. (ITALY)



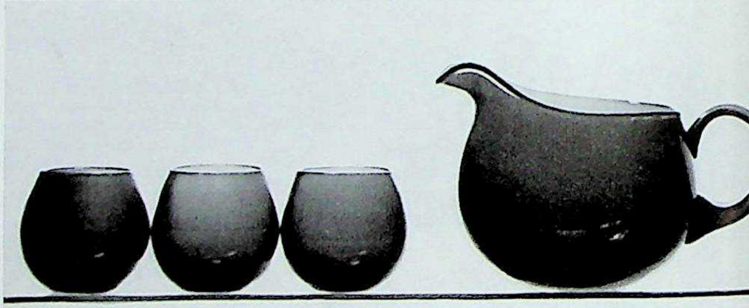




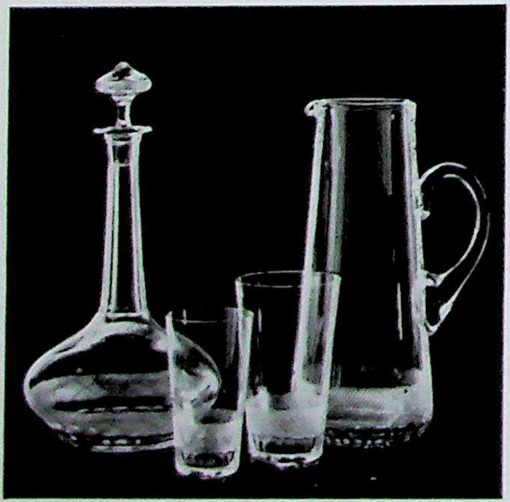
ABOVE: Wine glasses from the *Birgitte* service in clear crystal on heavy crystal base. Designer: Sigvard Bernadotte. Made by A/S Kastrup Glasværk (DENMARK)



ABOVE: Clear crystal *Princess* wine service, with tear drop encased in heavy base. Designer: Bent Severin. Made by A/S Kastrup Glasværk (DENMARK)

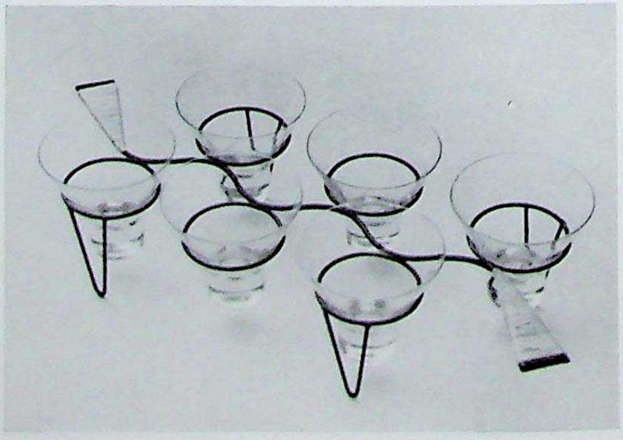


ABOVE: Water set in blue glass, white interior. Designer: Nanny Still. Made by O/Y Riihimaki Glassworks (FINLAND)

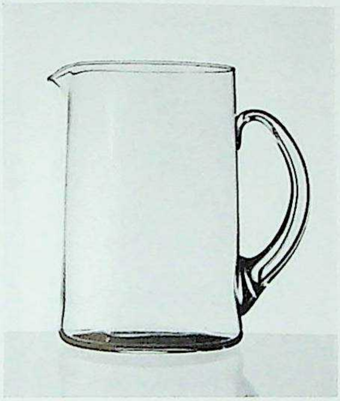


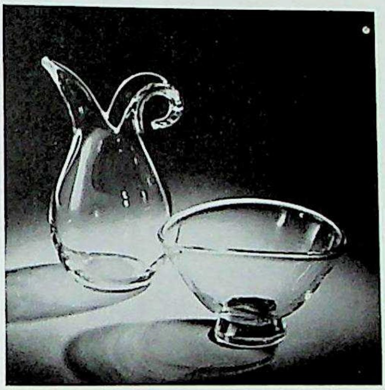
ABOVE: Crystal decanter and water set with five diamond pattern cut decoration and fluted base. Designed and made by Moser Glassworks (CZECHOSLOVAKIA)

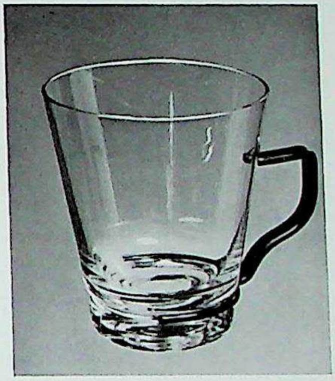
BELOW: White crystal cocktail glasses designed by Gonran Hongell in black wrought-iron holder with raffia-covered handles designed by Mrs G. L. de Snellman-Jaderholm. Glasses made by Karhula-Iittala Glassworks (FINLAND)



BELOW: Clear glass gin and tonic tumbler with plastic-covered black/green clip-on metal handle. Designed by R. Stennett-Willson, MSIA. Made in Sweden for W. & A. Gilbey Ltd (GB)

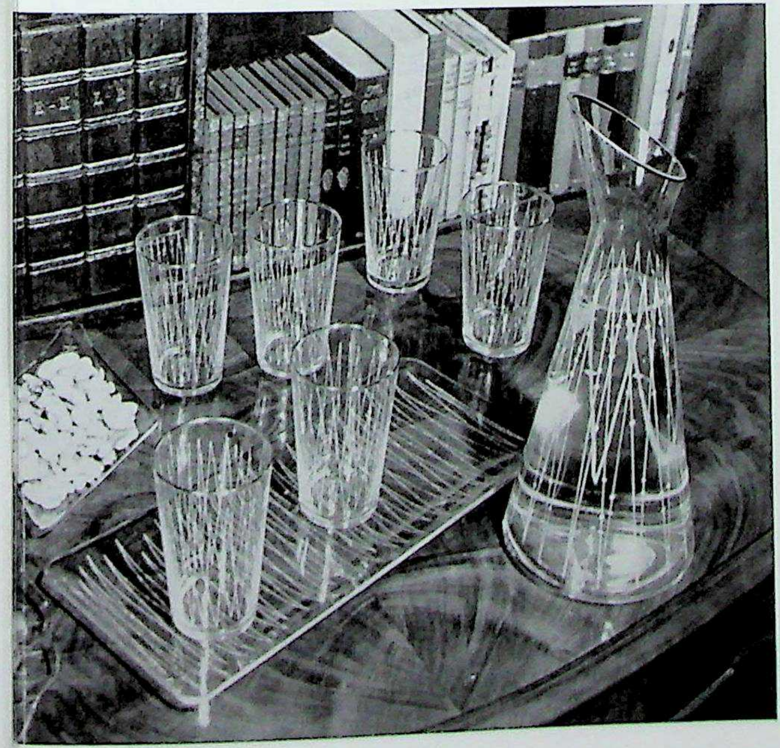


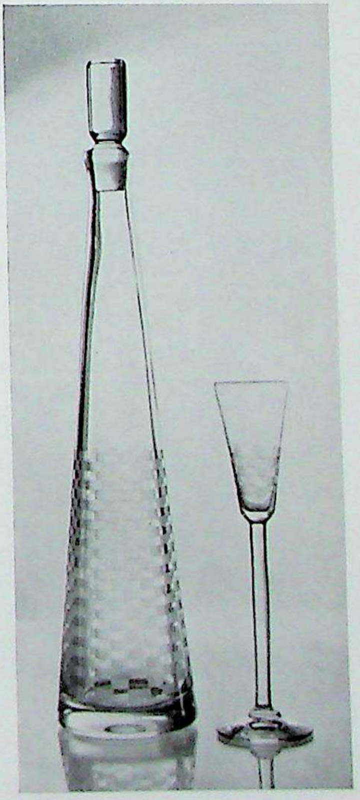




ABOVE LEFT: Water jug in clear glass designed by Per Lütken. Made by Holmegaards Glasværk A/S (DENMARK). ABOVE RIGHT: Pear-shaped cream pitcher and oval sugar bowl in clear crystal. Designed and made by Steuben Glass (USA)

BELOW: Gilt-rimmed water set, tray and small dish in clear, moulded glass; the white line *Night Sky* decoration derives from a series of charts illustrating stellar formations. Designer: Lady Margaret Casson ARIBA. Made by W. E. Chance & Co. Ltd (GB)





ABOVE: Liqueur bottle and glass in clear crystal, basket-weave cut decoration. Designer: Bengt Orup. Made by AB Johansfors Glasbruk (SWEDEN)

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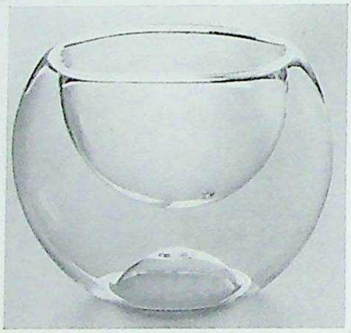
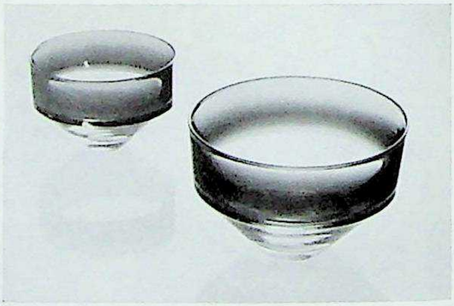
LEFT: Tumblers in green and blue glass. Designer: Timo Sarpaneva. Made by Karhula-Iittala Glassworks (FINLAND). RIGHT: Fluted vase and bowl in crystal. Designer: J. Beránek. Made by Škrdlovice Glassworks (CZECHOSLOVAKIA)

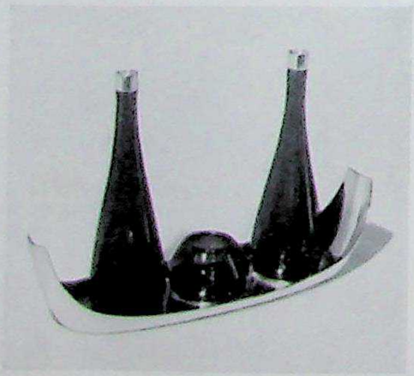


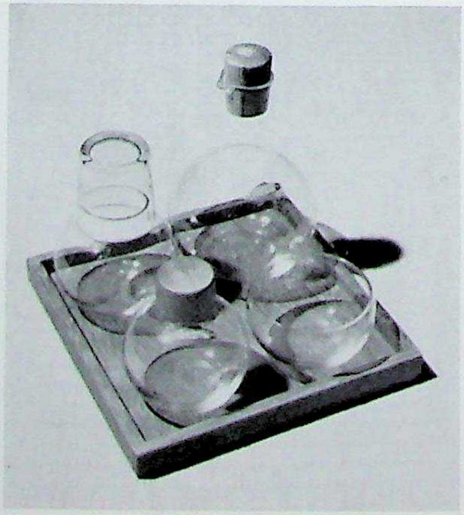
RIGHT: Egg-holder in heat-resistant glass. Designed and made by Roberto Niederer (SWITZERLAND). BELOW: Cut crystal cocktail set, with matching water jug and tumbler. Designed and made by Stuart & Sons Ltd (GB)



ABOVE: Spun crystal bowls, clear base and light green or deep blue rim. 5 or 6 inches diameter. Designer: Timo Sarpaneva. Made by Karhula-Iittala Glassworks (FINLAND). BELOW: Carafes and bowl in clear glass. Made by O/Y Wärtsila-concern AB Nuutajarvi Glassworks (FINLAND). For Gösta Westerberg AB (SWEDEN)

BELOW: Condiment set and tray in blue crystal glass and silver. Designed and made by J. C. Shimeld at the Royal College of Art (GB)





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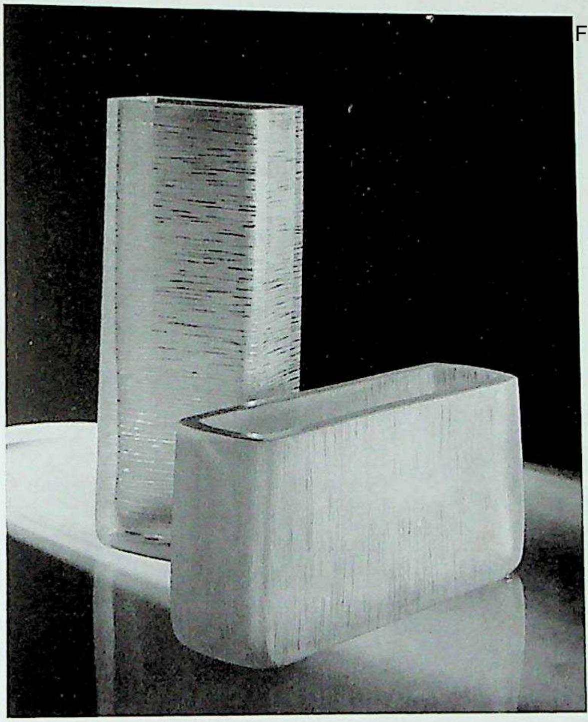
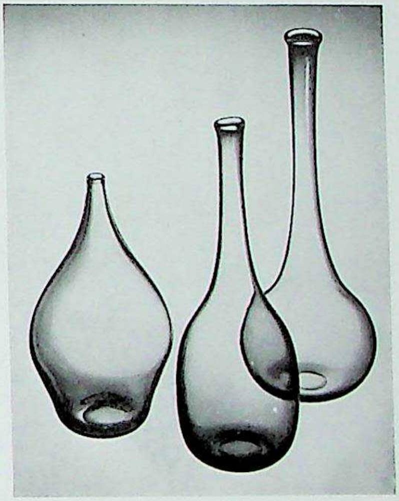
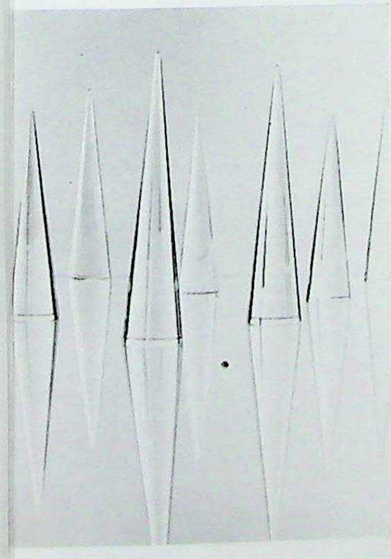
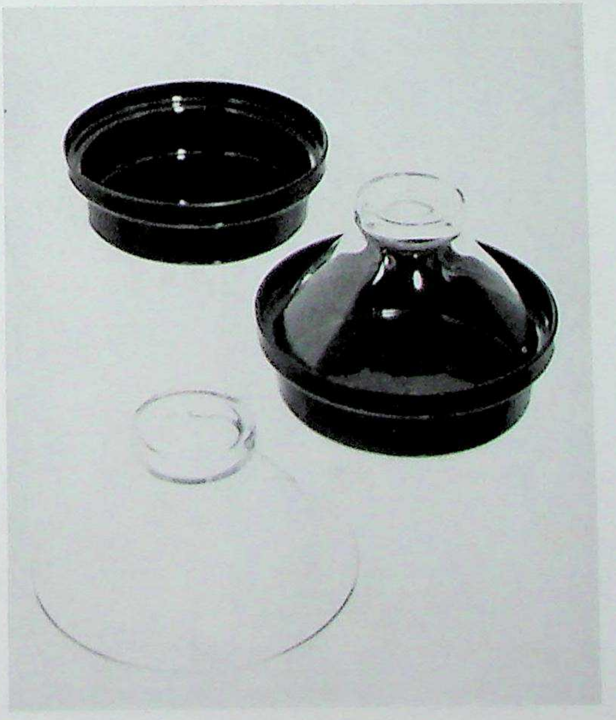


ABOVE: Thick crystal vases, engraved decoration; 10 and 4 inches high. Designer: Bengt Orup. Made by AB Johansfors Glasbruk (SWEDEN)

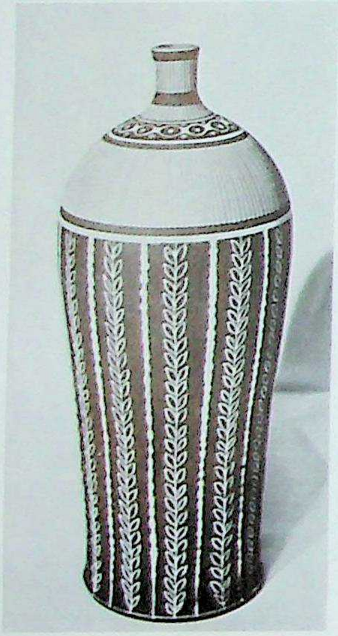
BELOW: Ruby coloured blown glass vases; 8, 8½ and 9½ inches high. Designer: Arne Jon Jutrem. Made by Hadelands Glassverk (NORWAY)



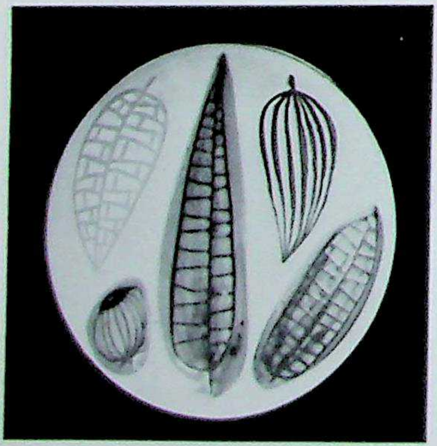




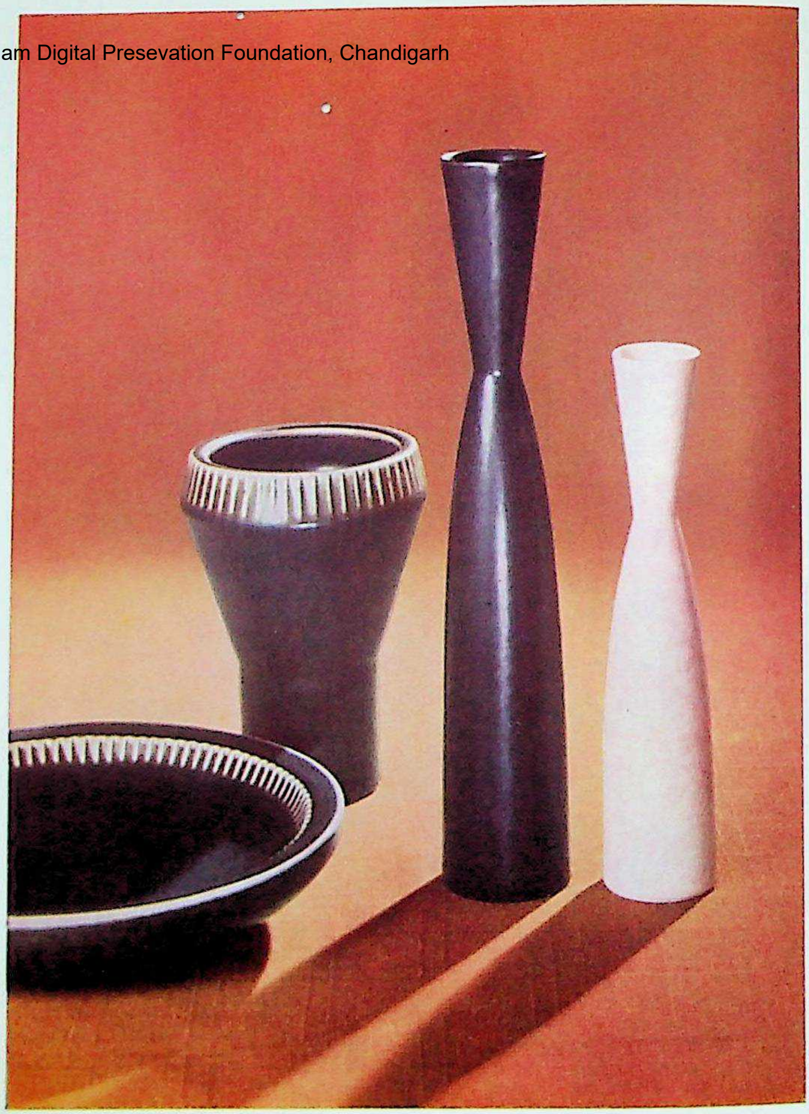
ABOVE: White glass candleholders for very slim candles; 5 to 8 inches high. Designer: Tapio Wirkkala. Made by Karhula-Iittala Glassworks (FINLAND). RIGHT: Green glass bowls with clear glass covers; diameter 15 inches. Designer: Nanny Still. Made by O/Y Riihimaki Glassworks (FINLAND)



ABOVE: Earthenware vase, scored decoration on fused manganese and turquoise blue ground; height 16 inches. Designed and made by G. F. Cook (GB)

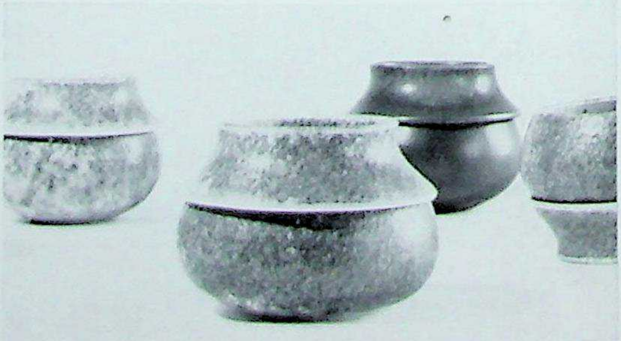


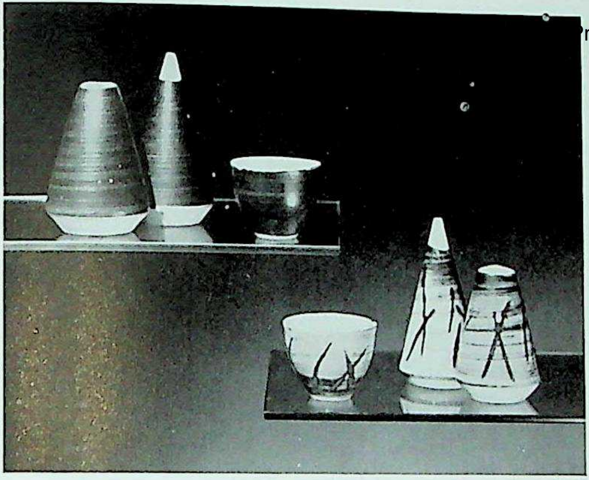
ABOVE: Earthenware fruit bowl, wax-resist decoration in blue, green, yellow and brown under white tin glaze; diameter 11 inches. Designed by Eileen Lewenstein. Made at Briglin Pottery Ltd (GB)



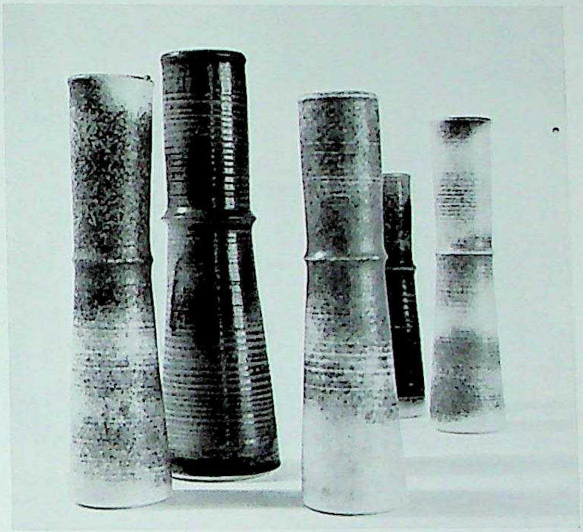
ABOVE: One-of-a-kind stoneware vases and bowl from the *Magnific* series designed by Carl-Harry Stålhane. Made by AB Rörstrands Porslinsfabriker (SWEDEN)

BELOW: Stoneware bowls, rich brown mottled glaze; diameter 9½ inches. Designer: Francesca Lindh. Made by O/Y Wärtsilä-concern AB Arabia (FINLAND)



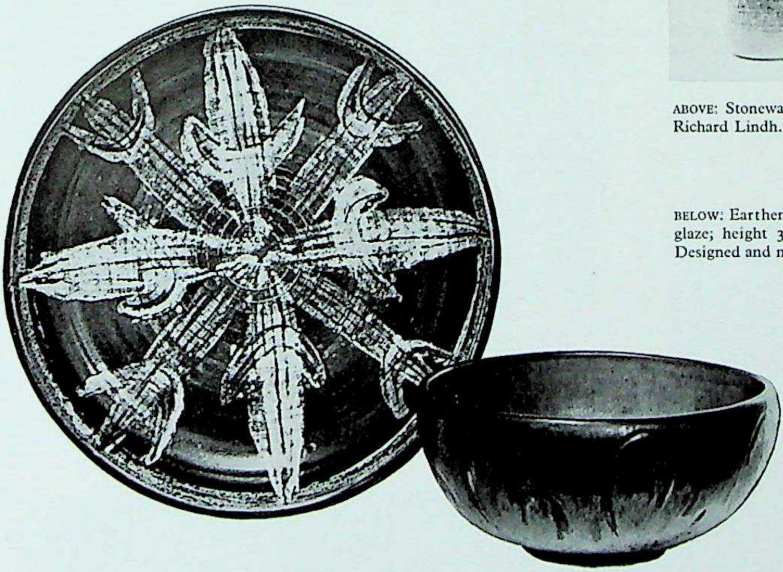


LEFT: Condiment sets in earthenware, wax-resist decoration combined with tin glaze. Designed by George Dear. Made at Briglin Pottery Ltd (GB)

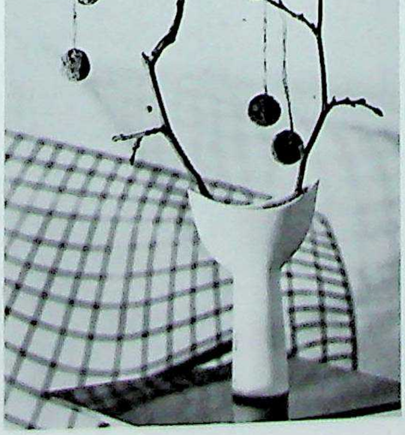


ABOVE: Stoneware vases, dark brown mottled glaze; height 12 inches. Designer: Richard Lindh. Made by O/Y Wärtsilä-concern AB Arabia (FINLAND)

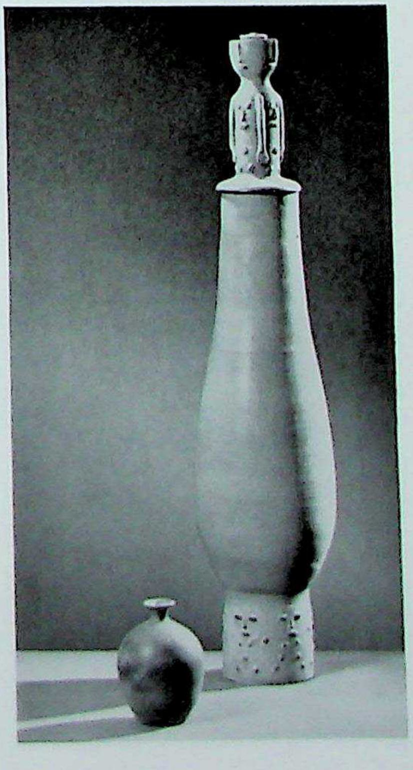
BELOW: Earthenware bottle vase, applied and scratched decoration on a grey matt glaze; height 37 inches. Small stoneware pot, yellow and brown matt glaze. Designed and made by Edwin and Mary Scheier (USA)

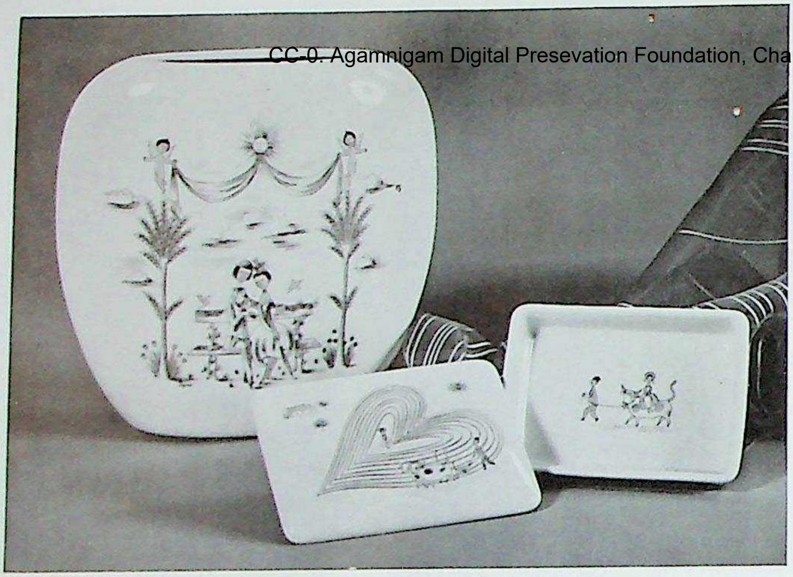


ABOVE: Stoneware serving plate, brush decoration in black, orange, rust and white. Designed and thrown by Olea Davis. Earthenware bowl, incised decoration, by Kathleen McKim (CANADA)



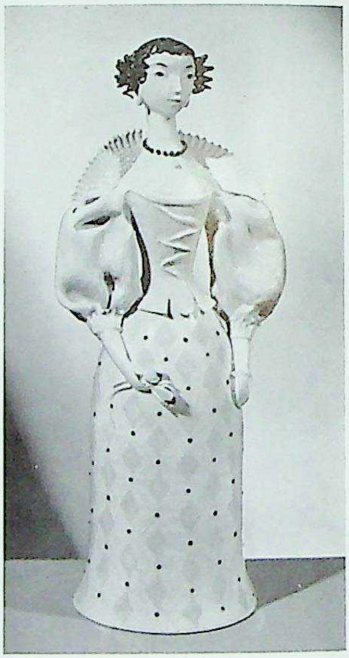
LEFT: White porcelain branch vase with fine scalloped rim; height 9 inches. Designer: Tapio Wirkkala (FINLAND). Made by Rosenthal-Porzellan AG (GERMANY)

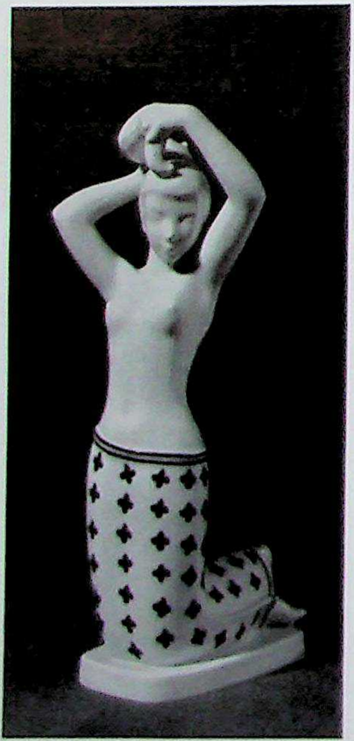




ABOVE: *Petit poête* and *Petite Peynet*, the romantic lovers created by the French graphic artist Raymond Peynet, lithographed in pastel tones on white porcelain vase and trinket box. Makers: Rosenthal-Porzellan AG (GERMANY)

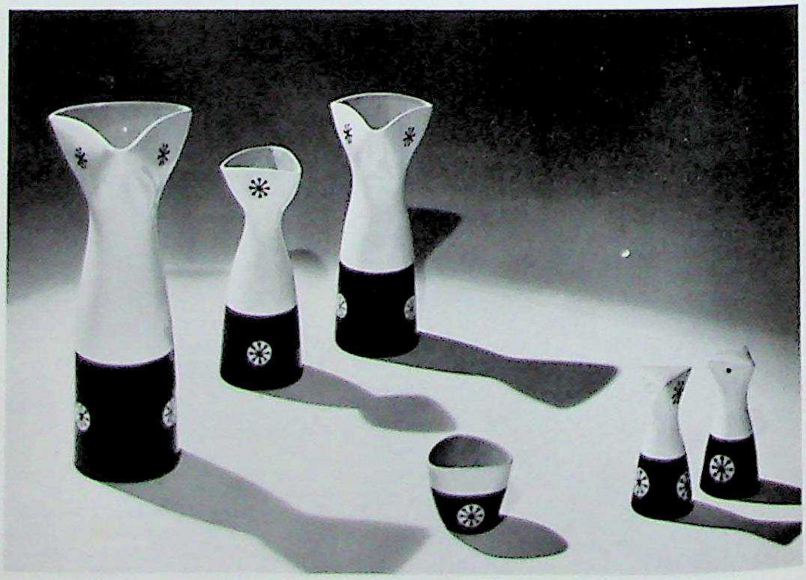
BELOW: *Anne* earthenware figure, white glaze with yellow, grey, pink, and black pigment. Designed and made by Marion Morris (GB)

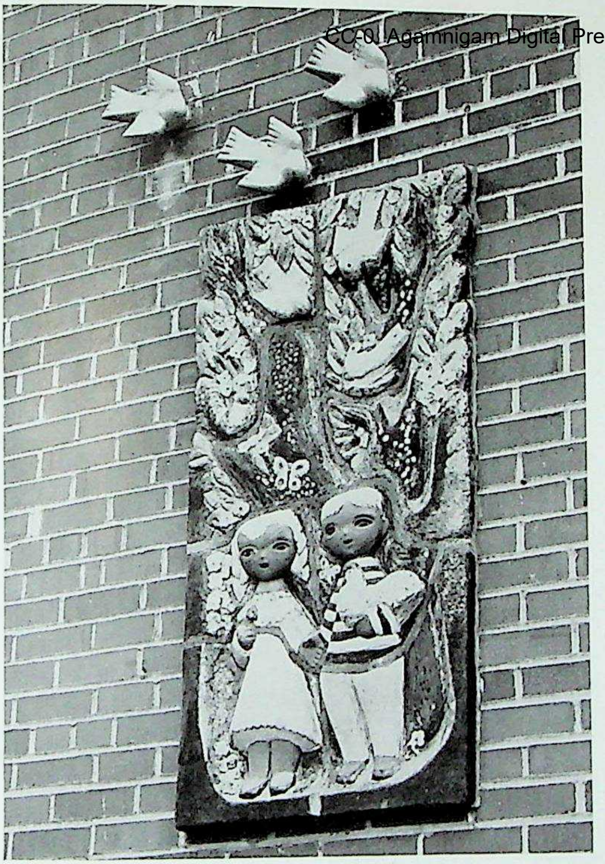




ABOVE: White porcelain figure, blue underglaze decoration. Height: 13 inches. Designer: Johannes Hedegaard. Made by The Royal Copenhagen Porcelain Manufactory A/S (DENMARK)

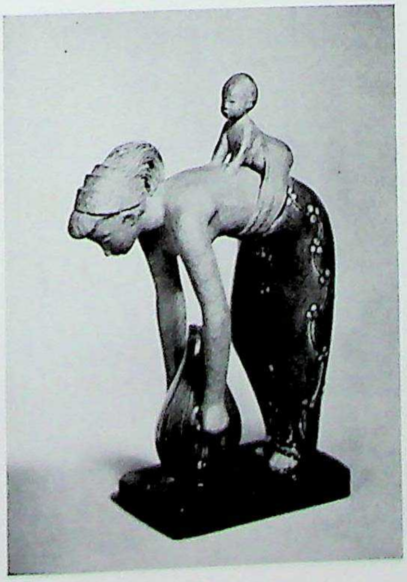
BELOW: Condiment set, vases and (*centre*) vinegar bottle in fine earthenware. Exterior glaze white with black decoration and motif, interior Arctic blue. Vases 7 and 10 inches. Designed by John W. Clappison at the Royal College of Art. Made by Hornsea Pottery Co. Ltd (GB)

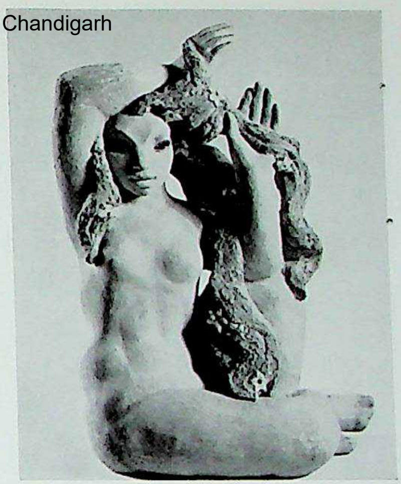




Child and Nature terracotta sculpture, partially glazed in black, grey-green, yellow-green, offset by areas in matt grey and white. 48 × 27 inches. Designed and made by Thelma Frazier Winter (USA) (*Courtesy: Columbus State School*)

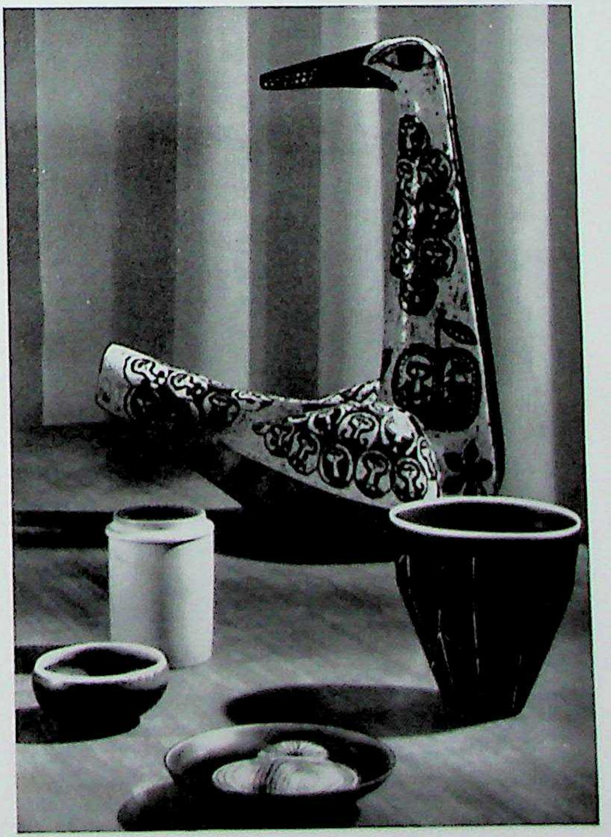
BELOW: *At the Spring* unglazed stoneware figure, combined with chamotte clay glazed turquoise. 18 inches. Designer: Johannes Hedegaard. Made by The Royal Copenhagen Porcelain Manufactory A/S (DENMARK)

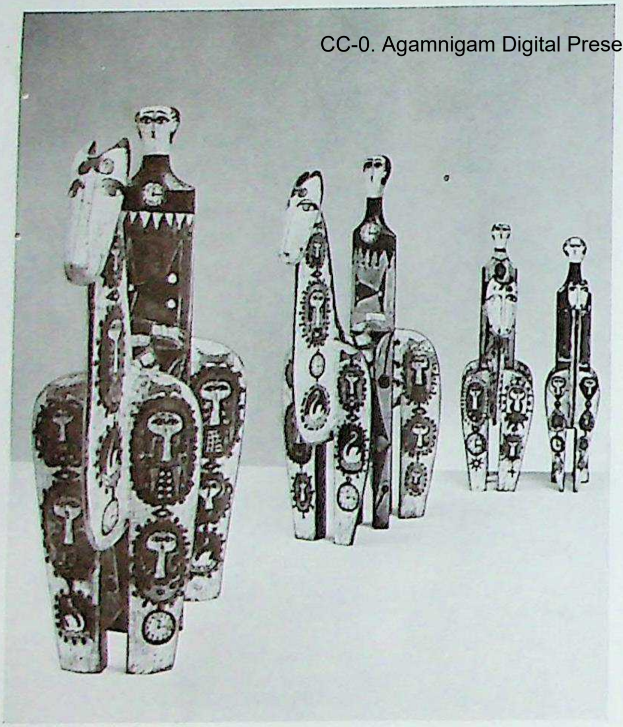




ABOVE: *Proserpina* terracotta sculptured figure, small areas glazed in white. 28 inches. Designed and made by Thelma Frazier Winter (USA) (*Courtesy: Cleveland Museum of Art*)

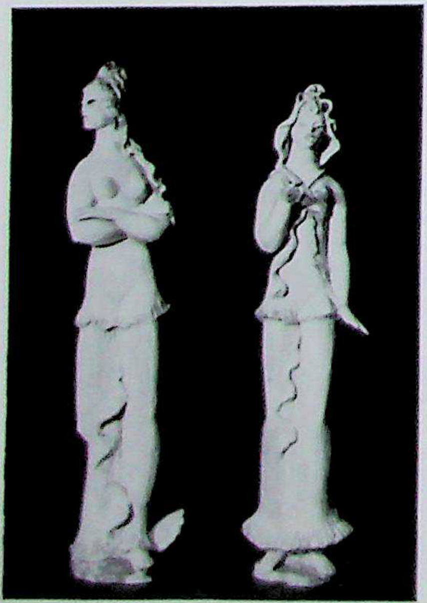
BELOW: One-of-a-kind pieces. Earthenware bird by the Finnish designer Birger Kaipiainen; stoneware vase and bowl (with white edge) designed by Carl-Harry Stålhane; jar and platter by Hertha Bengtson. Made by AB Rörstrands Porslinsfabriker (SWEDEN)

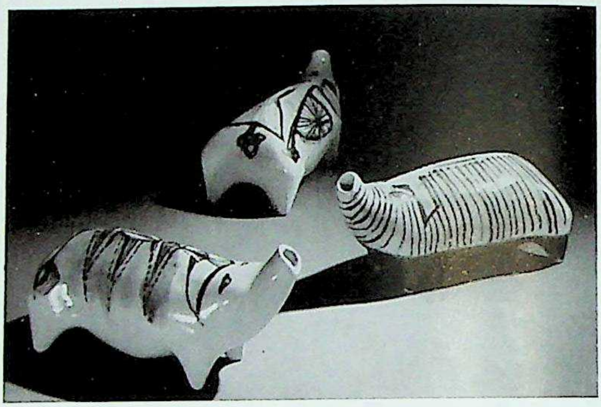




ABOVE: Richly decorated one-of-a-kind figures in earthenware designed by Birger Kaipiainen (FINLAND). For AB Rörstrands Porslinsfabriker (SWEDEN)

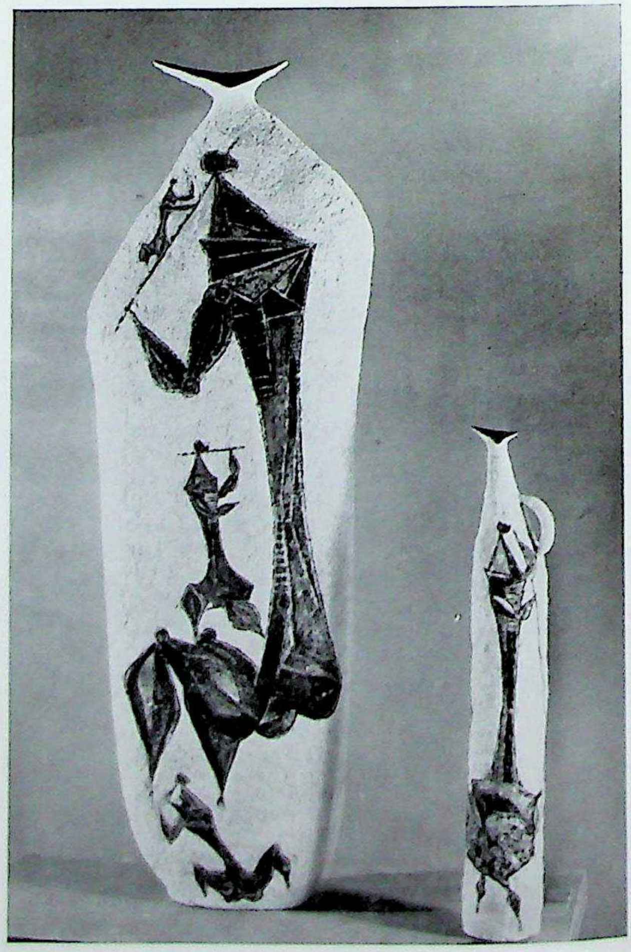
BELOW: *Dancer* and *Spring* sculptured terracotta figures, semi-transparent white glaze. Height 21 inches. Designed and made by Thelma Frazier Winter (USA) *(Courtesy: Mr Rolf Stoll and Mrs William G. Mather)*

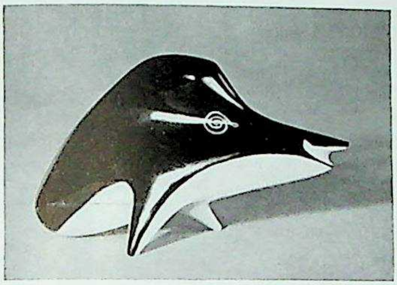


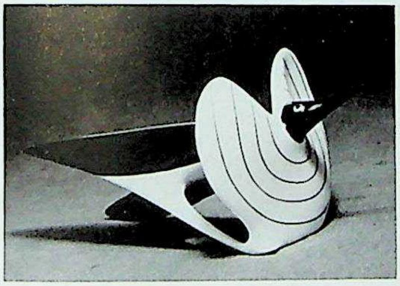


ABOVE: Slip-cast earthenware money pigs, hand-decorated in black, dark green, yellow, iron rust majolica glazes. Designed and made by Ann Wynn Reeves (GB)

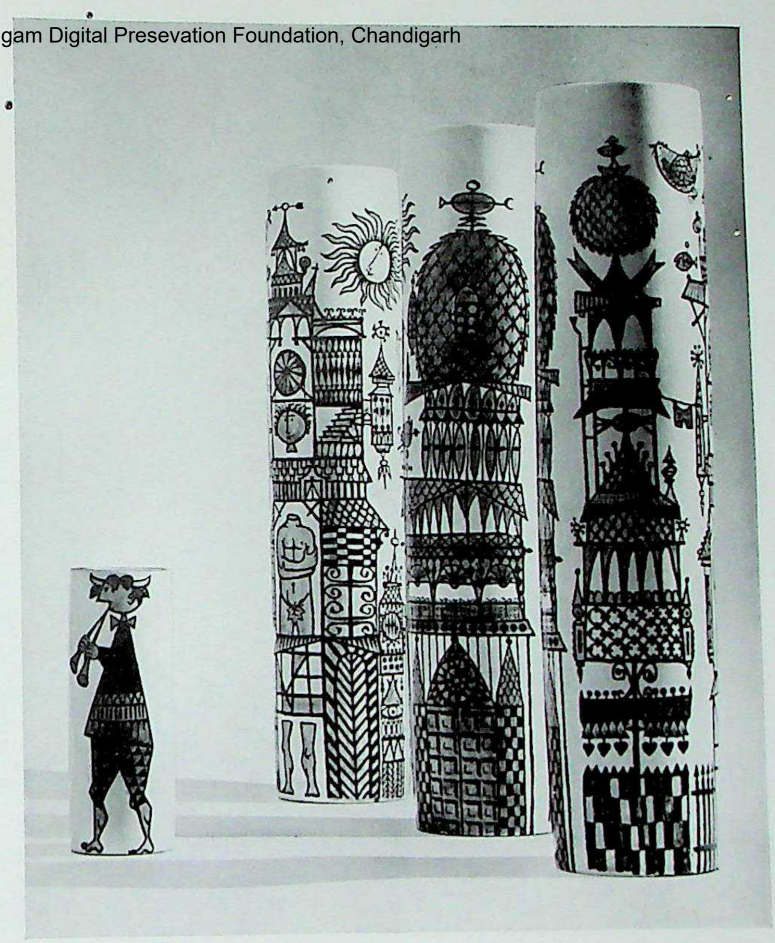
BELOW: *The Flute Player* and *The Cavalier* high-fired white clay vases, incised hand-painted exterior decoration, interior turquoise glaze. Height 45 and 25 inches. Designer: Marcello Fantoni. Made by Ceramiche Fantoni (ITALY)



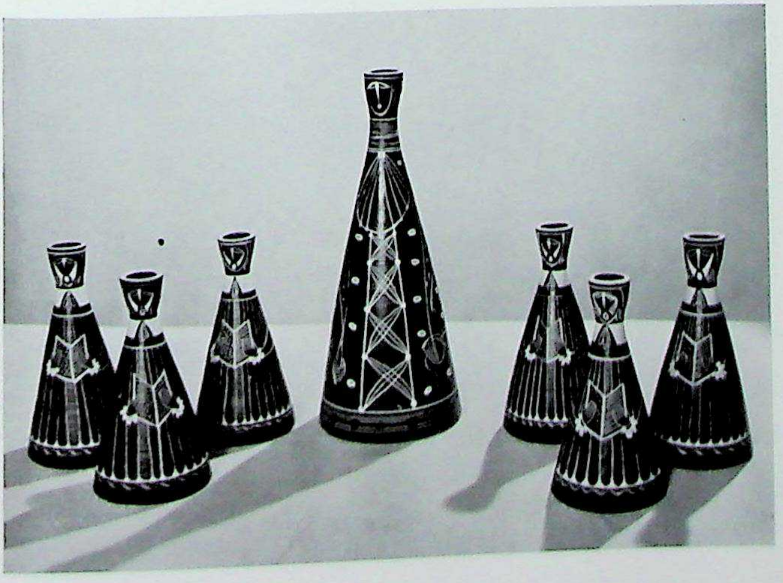




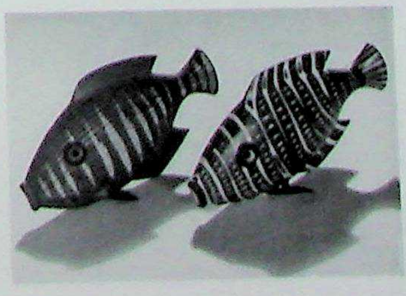
TOP AND ABOVE: Boar and 'The Ruff' in porcelain, colourless glaze, hand-painted onglaze in black and white. Designed and made by M. Naruszewicz, Warsaw Institute of Industrial Design (POLAND)



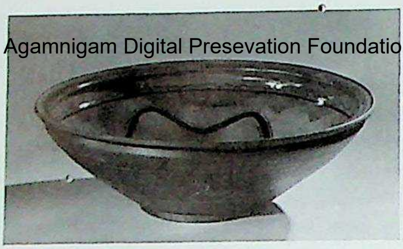
ABOVE: Faience vases, polychrome decoration. Height 6 and 16 inches. Designer: Stig Lindberg. Made by AB Gustavsbergs Fabriker (SWEDEN)

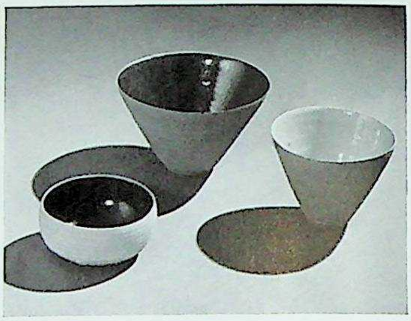


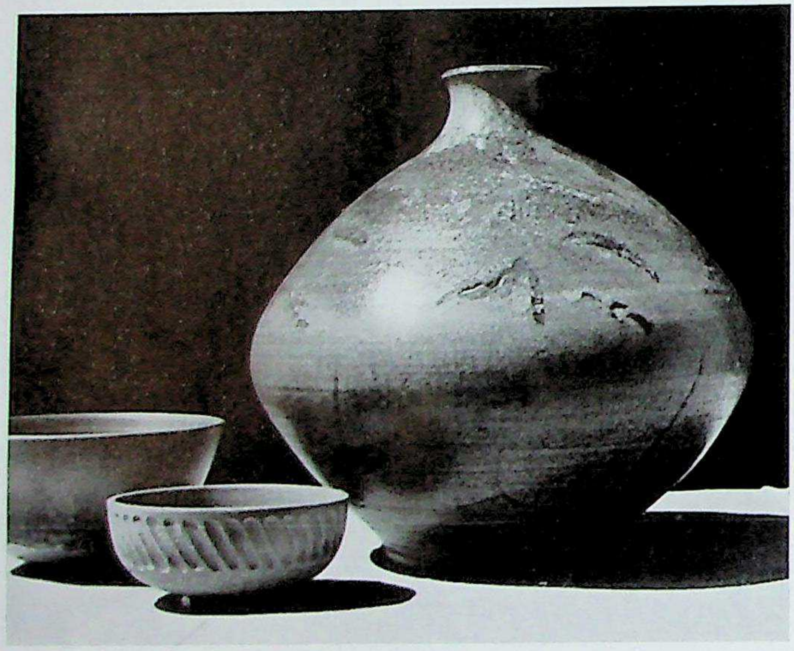
LEFT: *Chorister* set of candlesticks in stoneware. Decoration scored through ground of fused manganese black or kingfisher blue. Height 6 inches; centre, 12 inches, can be used as lamp base. BELOW: Unglazed stoneware ornamental fish. Colours: black with scored surface and wax-resist brushwork; kingfisher blue with scored brushwork pattern. Length 10 inches. Both items are designed and made by G. F. Cook (GB)

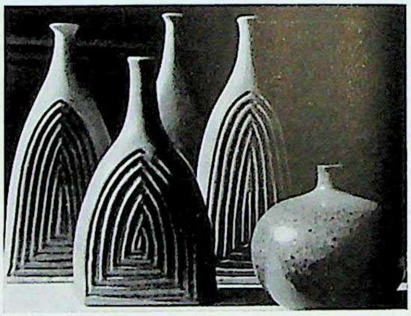


Dark brown stoneware bowl, scratched exterior decoration, inside turquoise blue glaze. Diameter 19 inches. Designer: Nils Kähler. Made by A/S Herman A. Kähler (DENMARK)



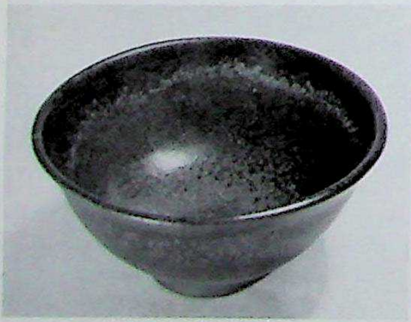






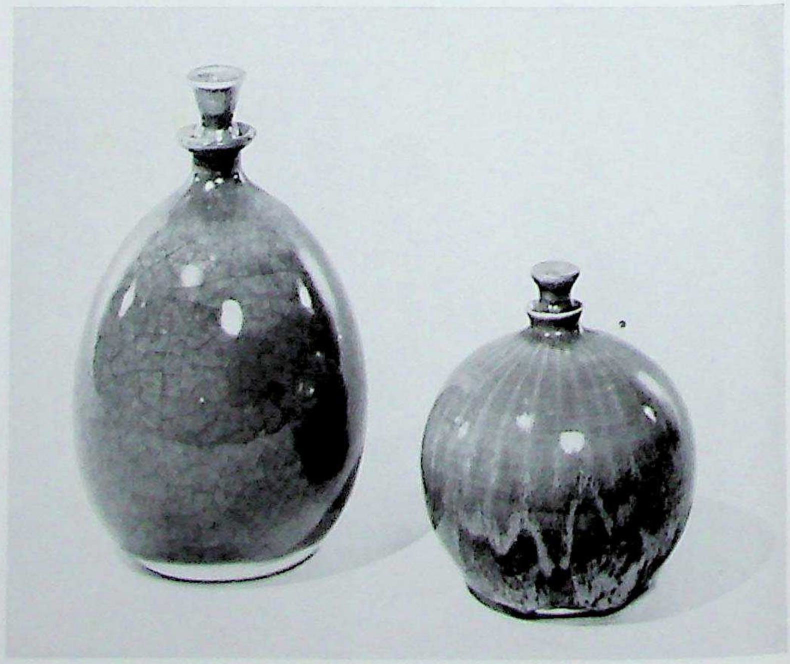
TOP: Stoneware, one-of-a-kind; unglazed wholemeal outside. Beakers, rich sienna temmoku and cream Bristol glaze inside; dish, black temmoku. 4, 6, and 4½-inch diameter. Designed and made by Murray Fieldhouse at Pendley Pottery (GB). ABOVE: Stoneware bottle jars, about 12 inches high, blue, green and uranium glazes, cut decoration; pot, yellow-brown. Designed and made by Finn Lynggaard (DENMARK)

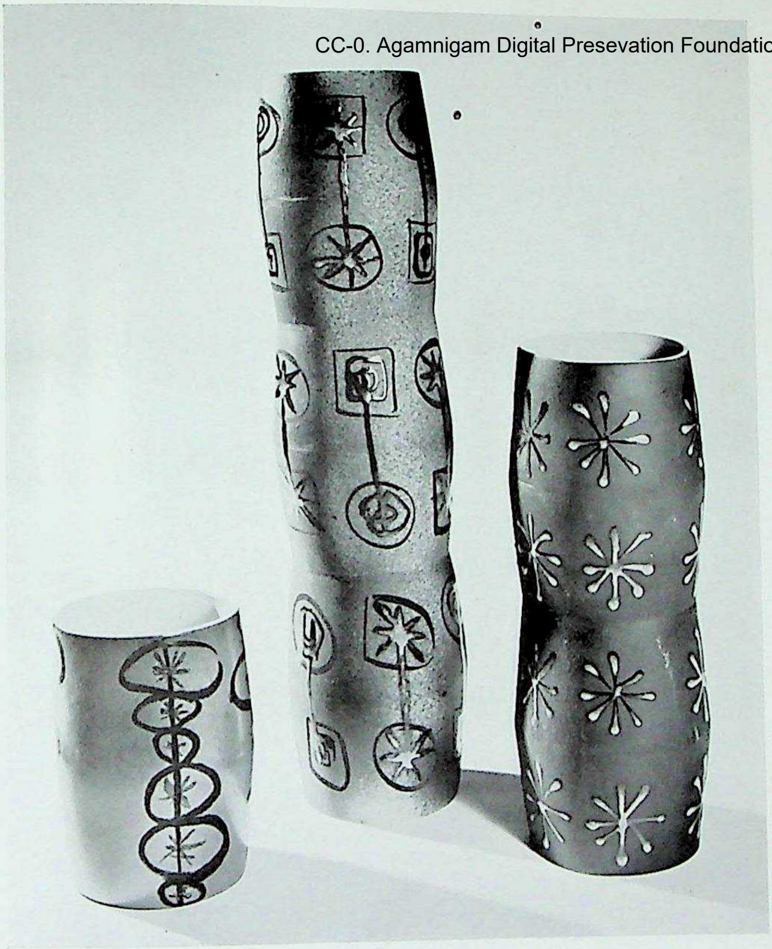
ABOVE: Stoneware group. Jar, 11 inches high, wax-resist decoration under green-brown glaze; centre bowl, yellow-green uranium glaze; left-hand bowl, black-red ironglaze. Designed and made by Finn Lynggaard (DENMARK)



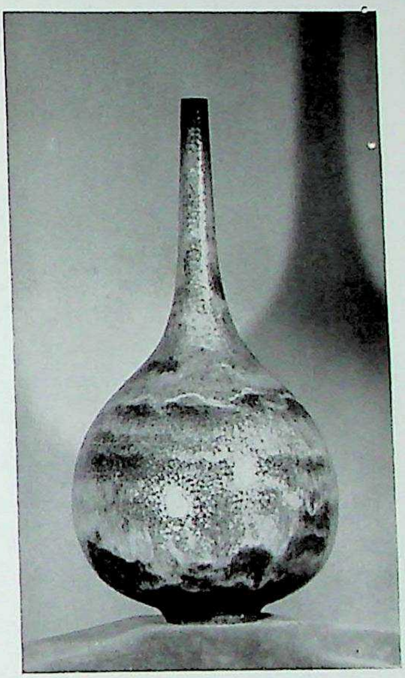
ABOVE: Stoneware bowl, olive-green and silver-grey speckled glaze. Diameter 6 inches. Designed and made by F. G. Cooper, MSIA (GB)

RIGHT: Porcelain bottles, green crackle and green reduction glazes. Designed and made by Mary B. Dickenson (CANADA)

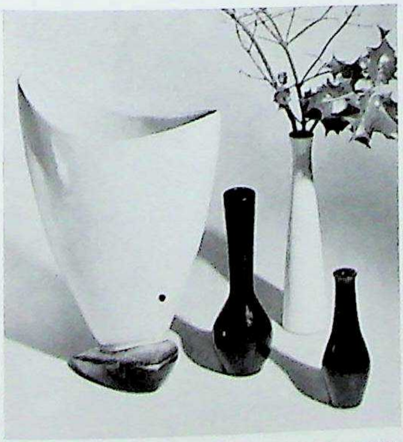




BELOW: Hand-thrown earthenware vase, green crystalline glaze, [illegible] inches. Designed and made by Gertrud and Otto Natzler (USA)

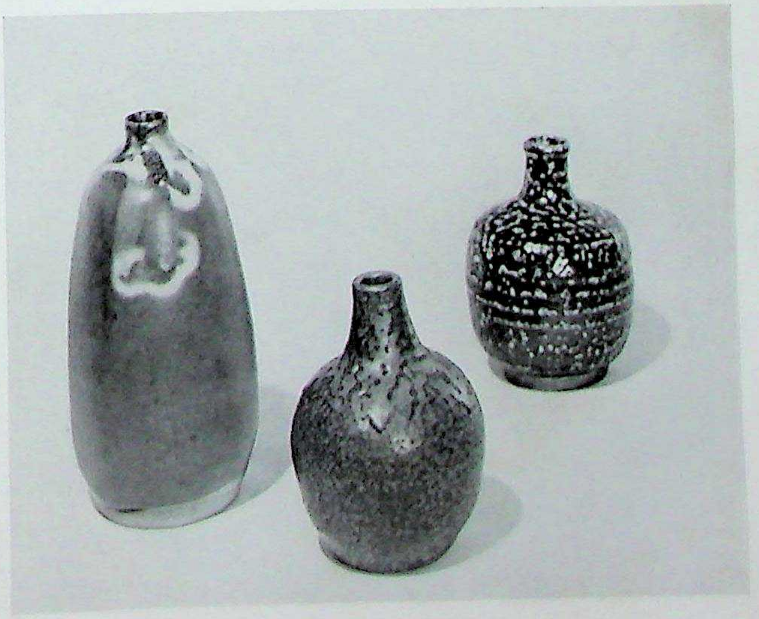


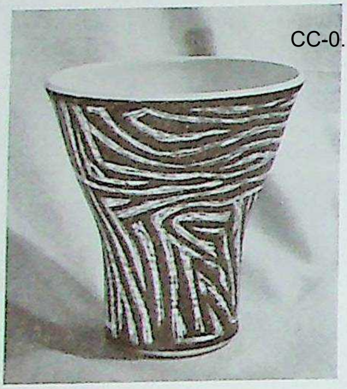
LEFT: High-fired stoneware barrel vases, decorated black slip with white snowflake pattern, or deep turquoise with figure '8s'; interior white. 8½, 26, and 16½ inches. Designed by David Gil. Made at Bennington Pottery. For Raymor (USA)



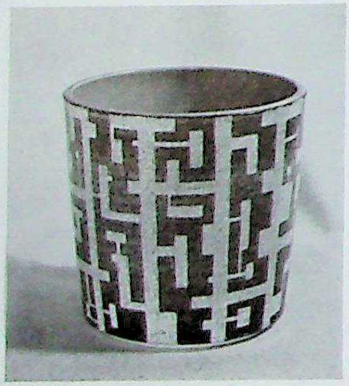
ABOVE: Denby *Asphodel* earthenware vases; oyster, Mendip brown, lime-green and glossy black glazes. 5 to 12 inches. Designer: Kenneth Clark. Makers: Joseph Bourne & Son, Ltd (GB)

RIGHT (*left to right*): Stoneware bottle, green glaze, by Sybil Laubenthal; earthenware branch vase, iron chrome pebble glaze, by Alma and Ernst Lorenzen; stoneware vase, salt glaze, by Dorothy Dodman (CANADA)

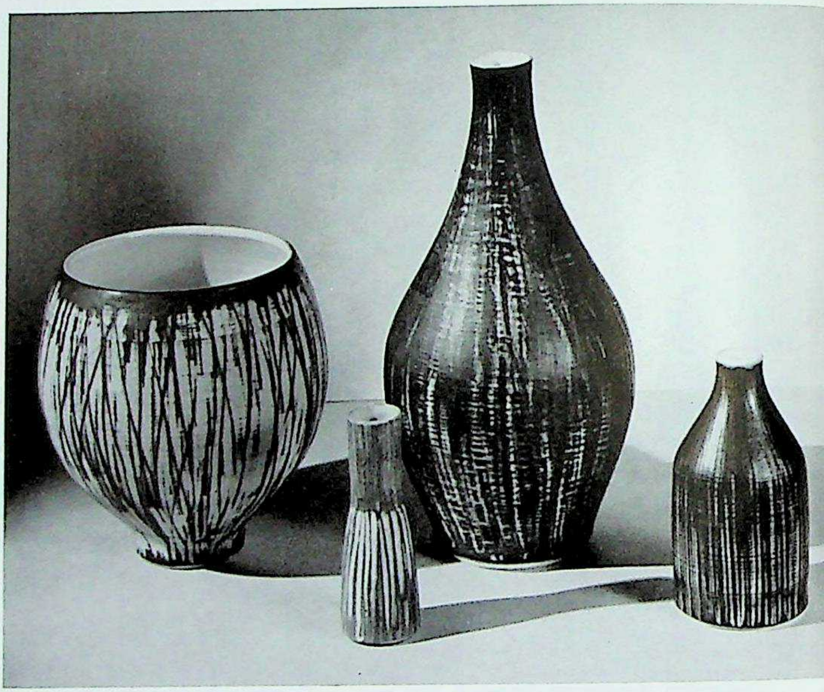


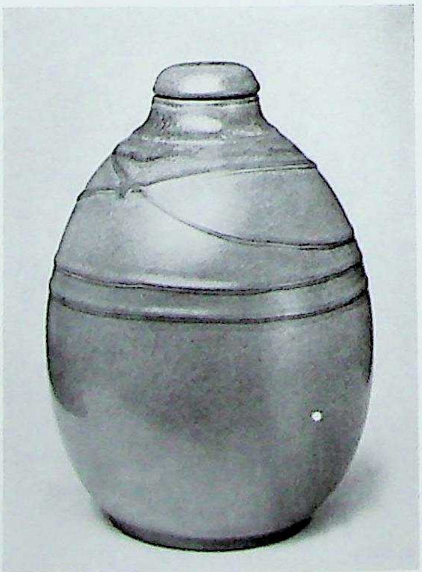


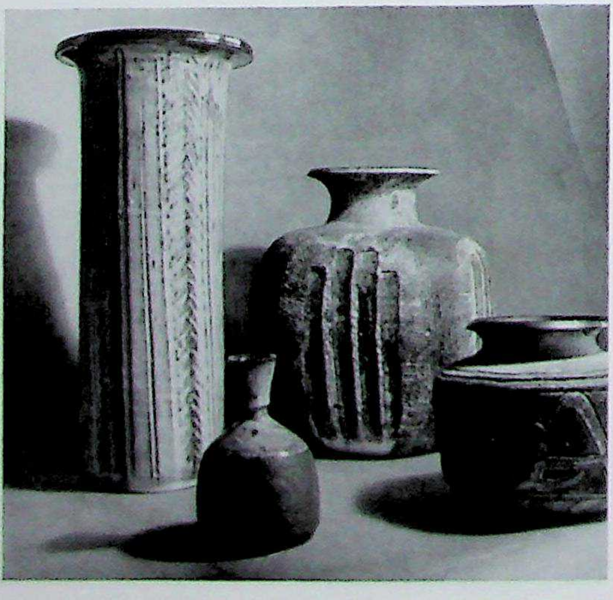
ABOVE: Earthenware vase, white feldspathic glaze inside, sgraffito exterior decoration through black to white; about 8½ inches. BELOW: Cylindrical plant container, sgraffito exterior decoration in mushroom and deep brown; about 6½ inches. Both are designed and made by Irwin Hoyland (GB)



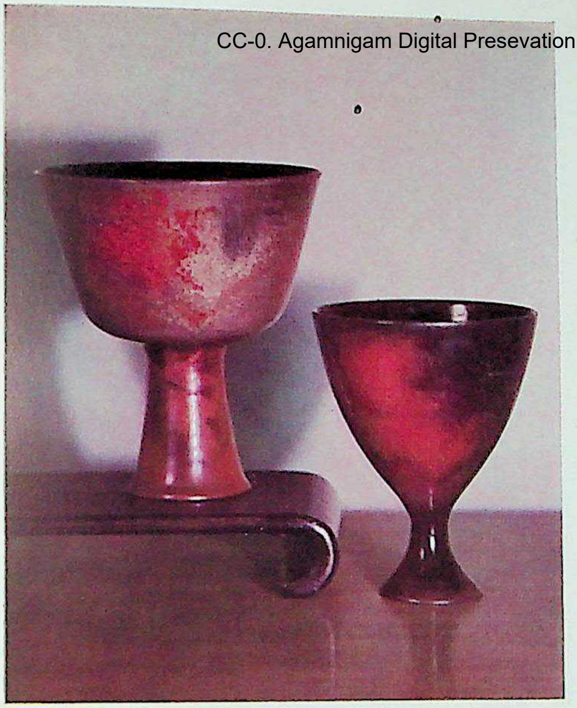
BELOW: Earthenware bottles and deep bowl, oxide exterior decoration on the raw body, interior white tin glaze; centre bottle 11 inches high, bowl 6½ inches. Designed by Eileen Lewenstein. Made at Briglin Pottery Ltd (GB)





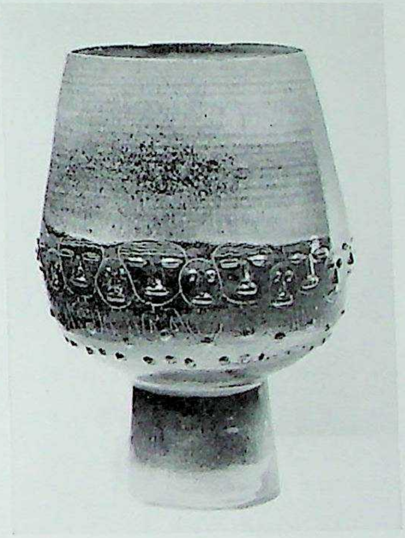


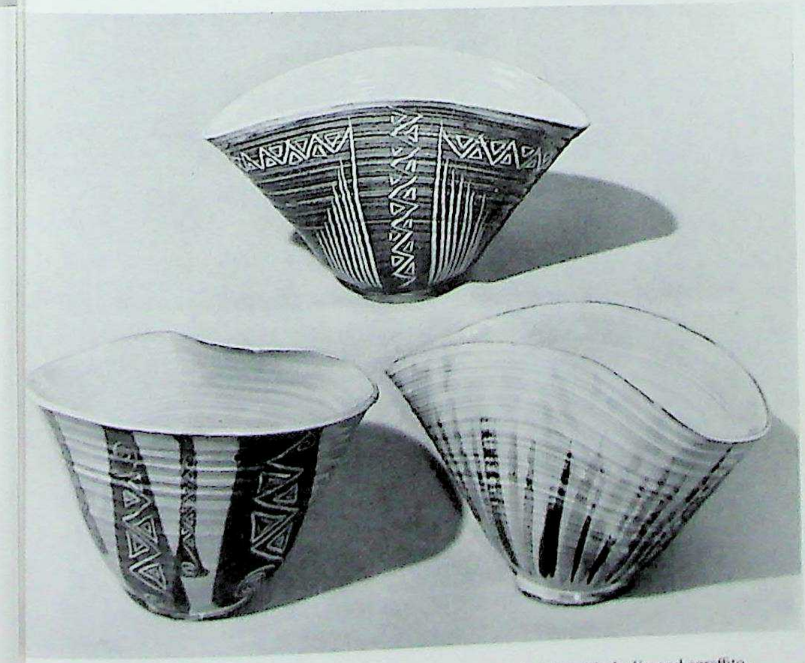
ABOVE: Stoneware vase, brownish glaze and haut-relief decoration; about 12 inches. Designer: Ebbe Sadolin. Made by A/S Bing & Grøndahls Porcelænsfabrik (DENMARK). LEFT: Stoneware, incised and sgraffito decoration: tall vase (22 inches), red and white glaze; bottle, pale blue neck, unglazed dark clay base; large pot, dark grey/blue; small pot, unglazed dark clay, grey glazed decoration. Designed and made by M. Wildenhain (USA)



ABOVE: Earthenware chalices, copper reduction glazes. 6 and 5½ inches high. Designed and thrown by Gertrud and Otto Natzler (USA) (*Courtesy: Dalzell Hatfield Galleries*)

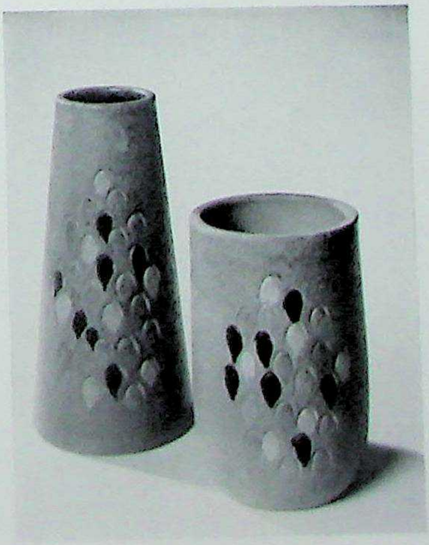
BELOW: Thrown stoneware bowl, applied and scratched decoration in deep blue and brown; height 17 inches. Designed and made by Edwin and Mary Scheier (USA)

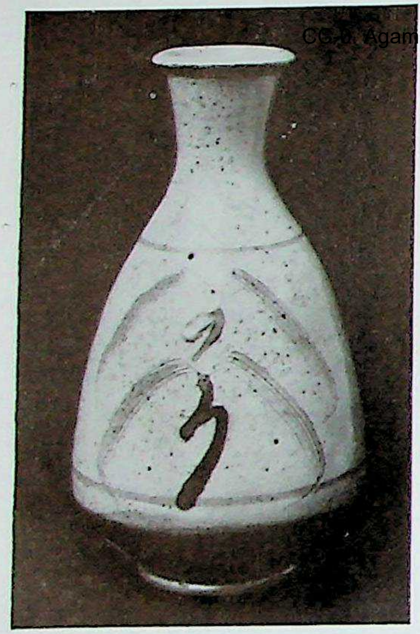




ABOVE: Red clay fan-shaped vases, transparent tin glaze, black slip and sgraffito, or oxide brush decoration. Made in various sizes, centre vase 12 × 7½ inches. Designed and made by Mary Gibson-Horrocks (GB)

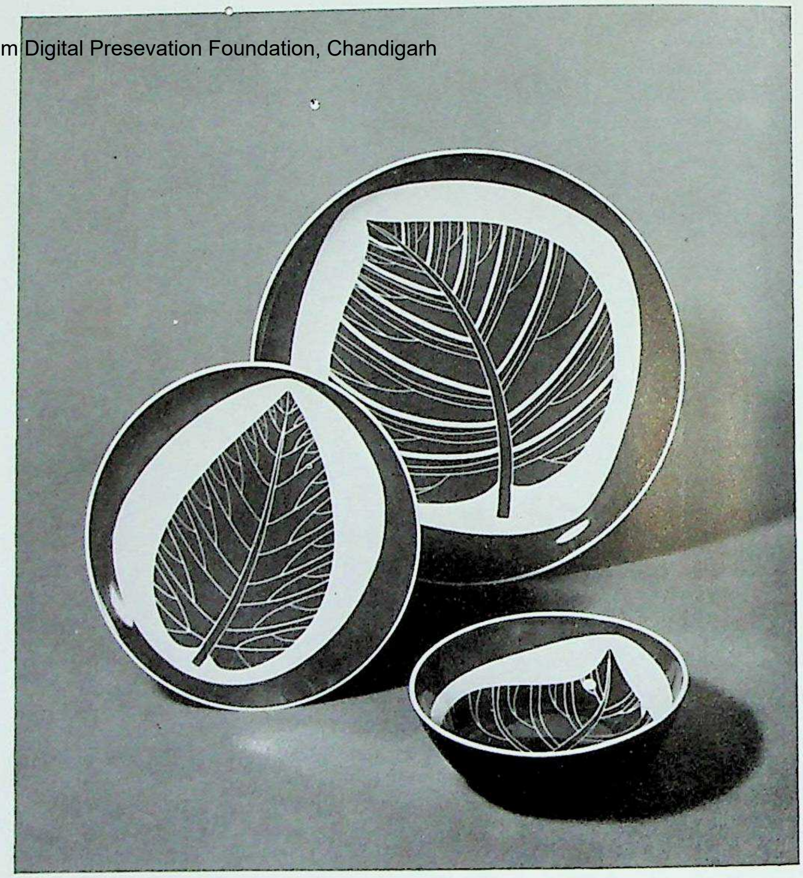
BELOW: Earthenware vases, incised decoration hand-painted in green, orange, yellow and black on mustard-biege body; 11 and 8 inches. Custom-made in Italy for Raymor (USA)

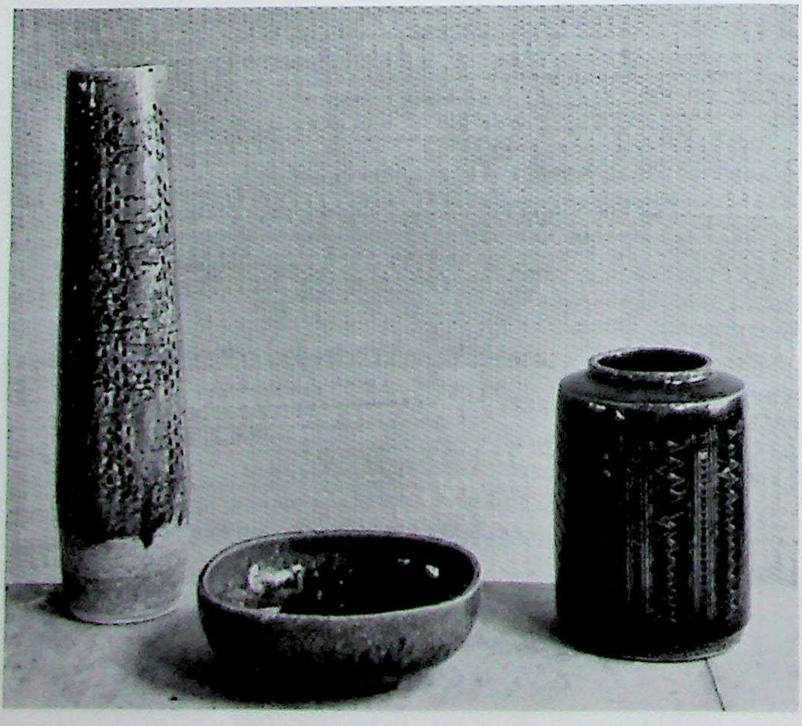




ABOVE: Stoneware bottle vase, 9 inches high, in cream and rust. Designed and made by Bernard Leach at The Leach Pottery (GB)

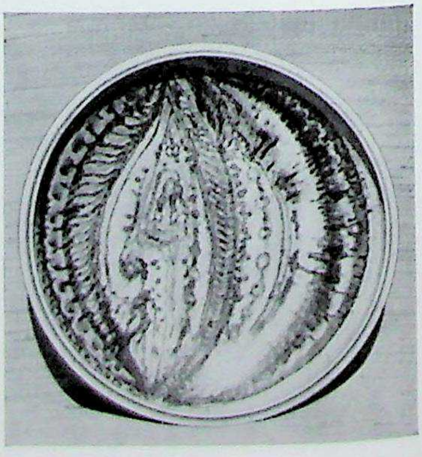
RIGHT: *Linnea* fine earthenware dishes, underglaze decoration in deep blue on white base. Designer: Nils Thorsson. Made by The Royal Copenhagen Porcelain Manufactory A/S (DENMARK)

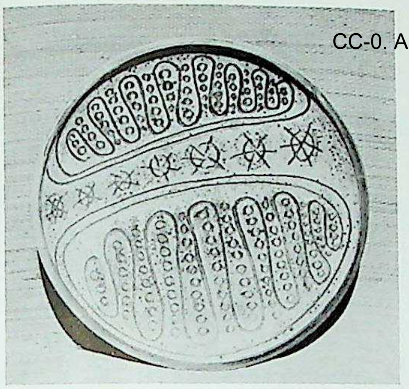




LEFT: Stoneware in grogg-clay. Vase, transparent brown glaze; oval bowl, green and bright blue; jar, china-blue. Tall vase 13½ inches. Designers: Per and Annelise Linneman-Schmidt. Made by Palshus Stentøj (DENMARK)

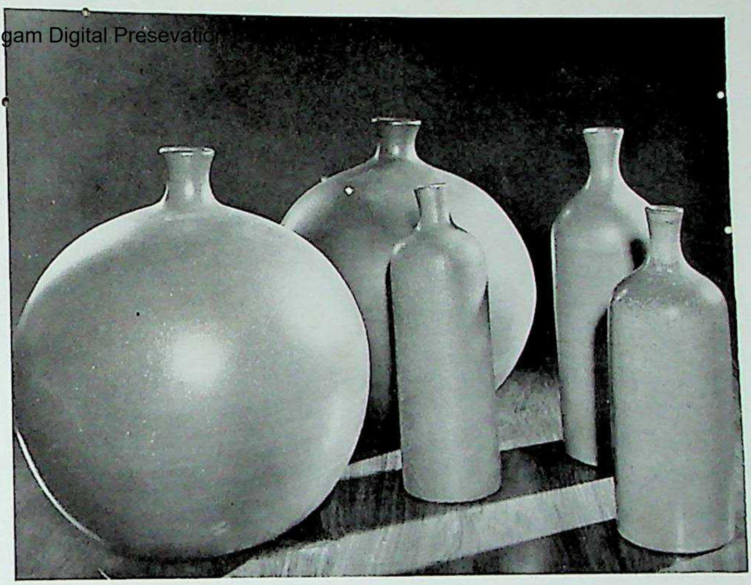
BELOW: Stoneware bowl with black and red incised face pattern abstract under smooth grey matt glaze. 15½ inches. Designed and made by Herbert H. Sanders (USA)



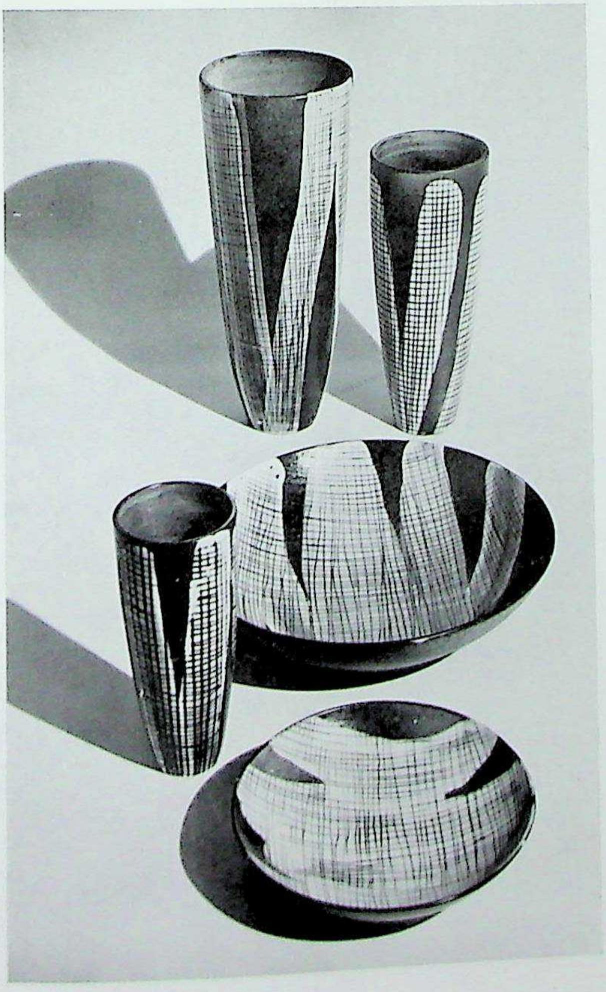


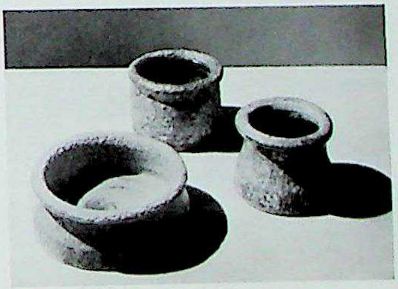
ABOVE: Stoneware bowl, black linear decoration incised under grey smooth matt glaze, blue and green colour wash under incised areas; diameter 13 inches. Designed and made by Herbert H. Sanders (USA)

BELOW: Earthenware group, decoration sgraffito through grey-white slip on sepia body. Vases 8–13½ inches; bowls 5½ and 8 inches. Designer: Mari Simmulson. Makers: The Upsala-Ekeby Group, Ekebybruk (SWEDEN)



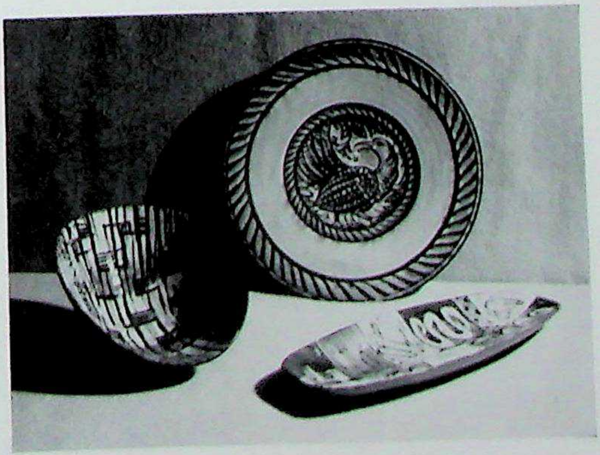
ABOVE: Stoneware pots and vases, light brown glaze; about 9¾ inches. Designer: Okki Laine. Makers: Kupittaan Savi O/Y (FINLAND)





ABOVE: High-fired unglazed stoneware pots. Designed by Paija Tuumi. Made by O/Y Wärtsilä-concern AB Arabia (FINLAND)

BELOW: Red earthenware body, decorated white, green, blue and yellow slip. Platter 14 inches, pinched oval bowl 9 inches, narrow dish 16 inches. Designed and made by F. C. Harrop (GB)



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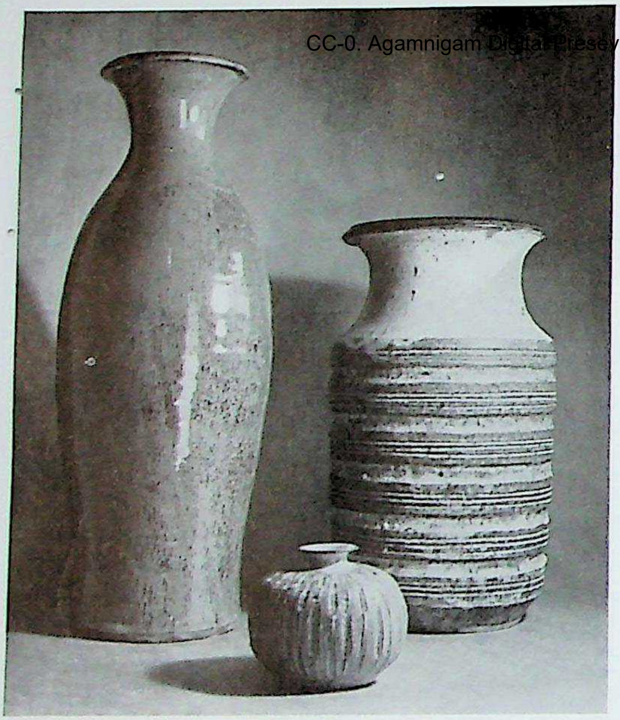
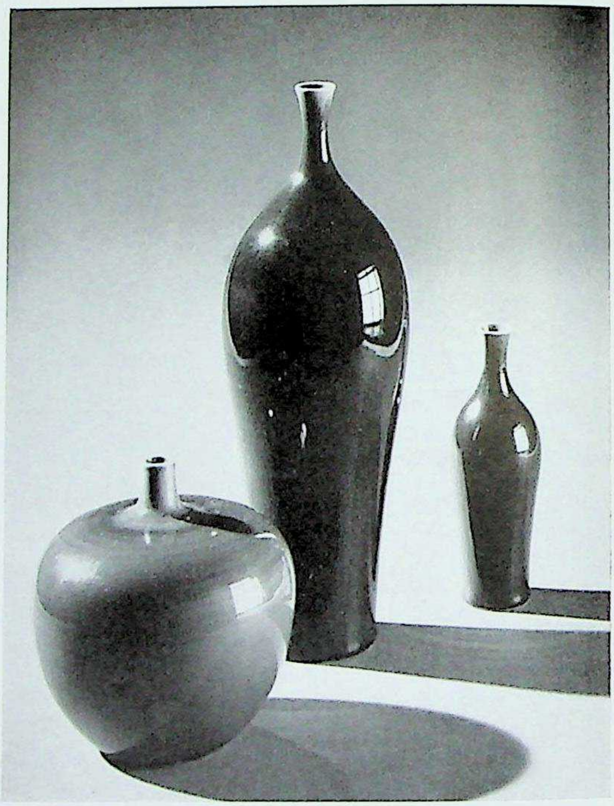
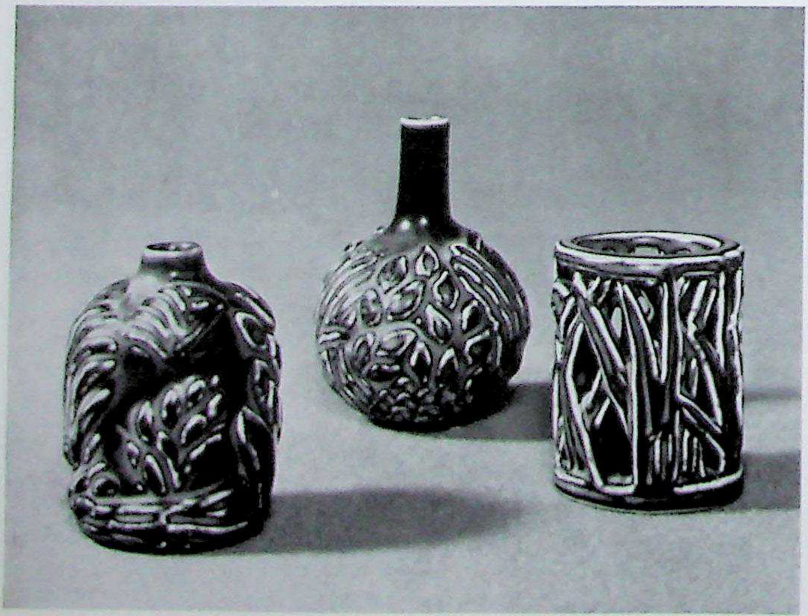


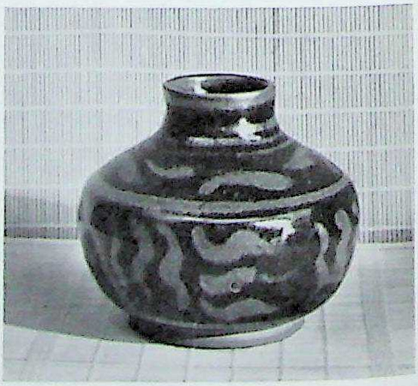


ABOVE: Stoneware: tall vase (25 inches) blue/grey glaze; small pot and vase with incised decoration in reddish/green and brownish/white glazes. Designed and made by M. Wildenhain (USA)

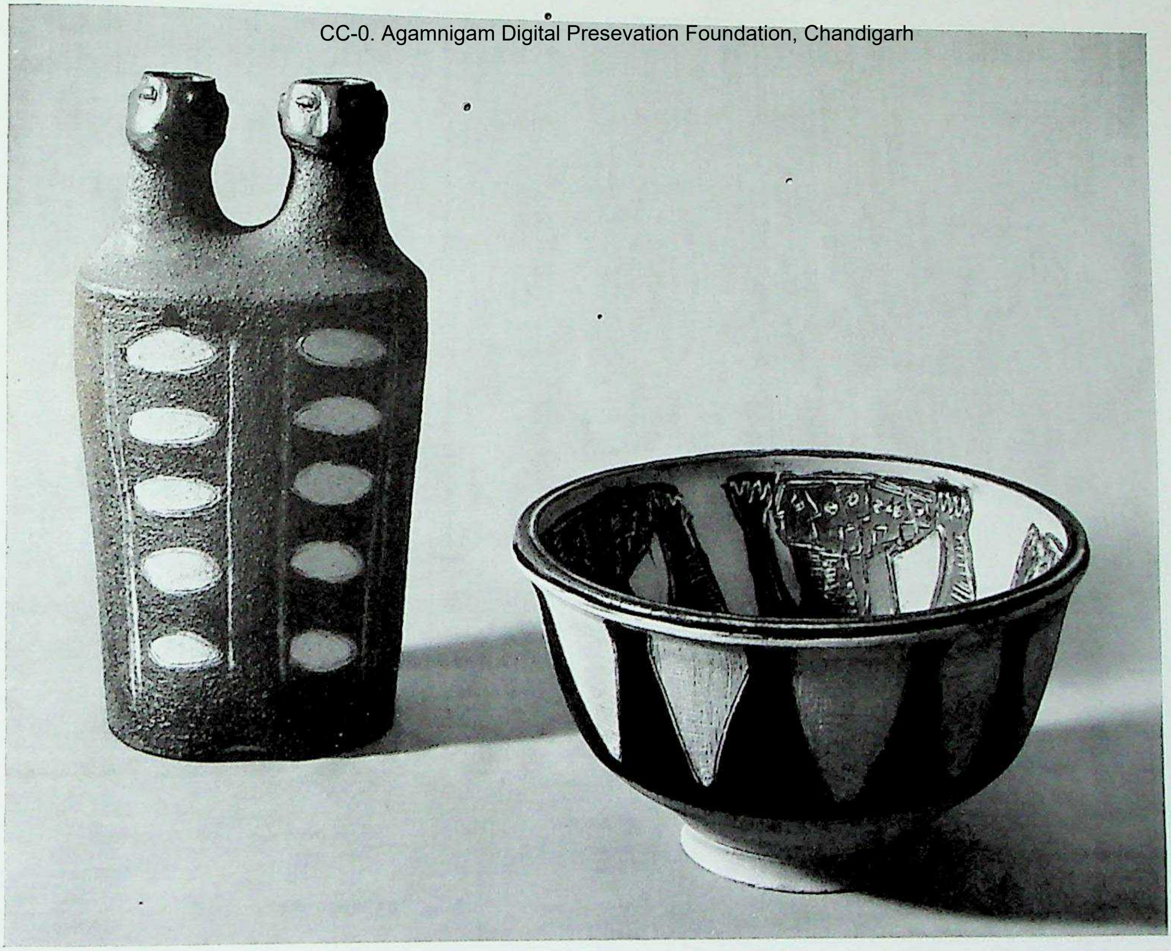
RIGHT: One-of-a-kind stoneware vases with enamel glaze. Designer: Carl-Harry Stålhane. Made by AB Rörstrands Porslinsfabriker (SWEDEN)

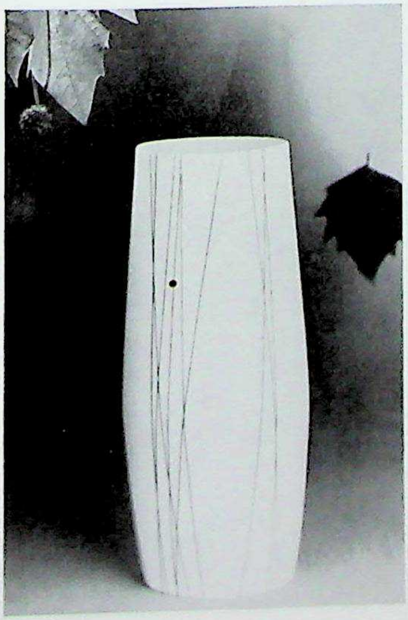
BELOW: Stoneware vases and cigarette holder, *Dilou* glaze. Designer: Axel Salto. Made by The Royal Copenhagen Porcelain Manufactory A/S (DENMARK)





ABOVE: Stoneware pot, black glaze, red rust brush decoration, 5 inches high. Designed and made by Constance Dunn (GB)

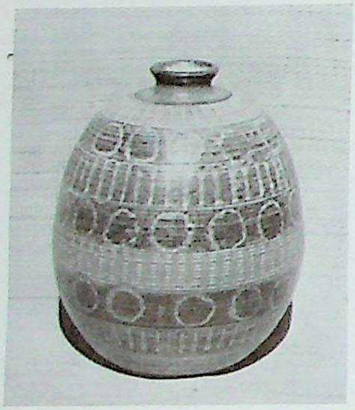




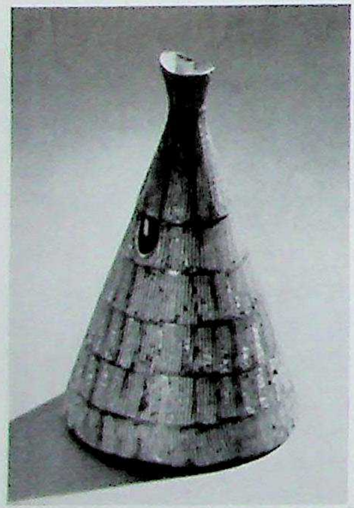
ABOVE: *Two Men* Thrown yellow-grey chamotte clay jar, black exterior unglazed, dark green glaze inside; height 9¼ inches. Yellow-grey chamotte bowl, black manganese unglazed decoration; diameter 7¼ inches. Designed and made by Birte Weggerby (DENMARK)

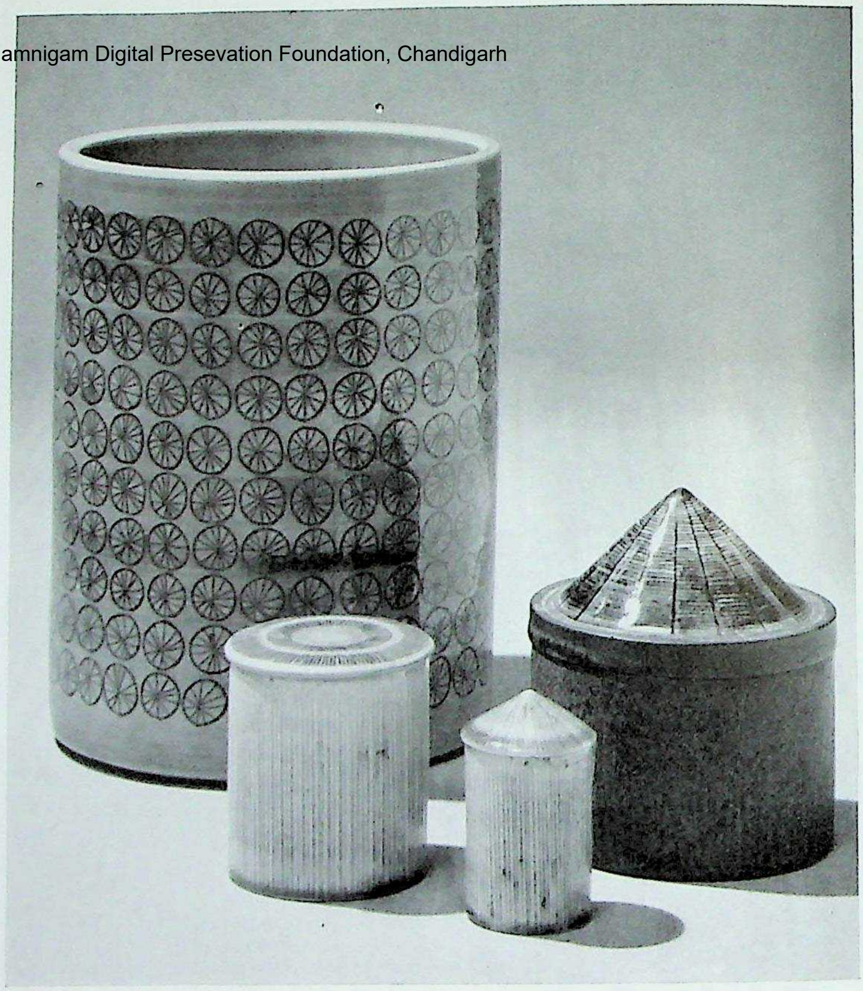
White bone china vase with black line decoration; 8 inches. Designer: David Queensberry. Made by Crown Staffordshire China Co. Ltd (GB) *(Photo: C.o.I.D.)*

BELOW: Stoneware bottle, textured surface with incised pattern through red, black and grey bands under transparent matt glaze. Height 9½ inches. Designed and made by Herbert A. Sanders (USA)

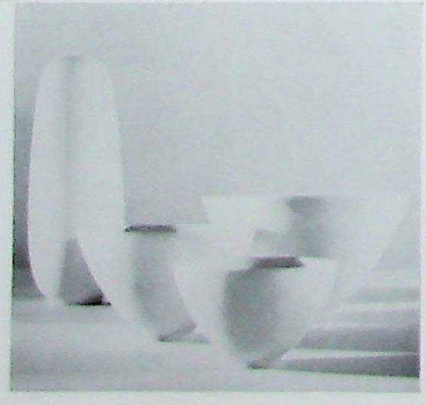


BELOW: Red earthenware mustard jar, combed decoration, with tin glaze partly rubbed away. Designed by George Dear. Made at Briglin Pottery Ltd (GB)

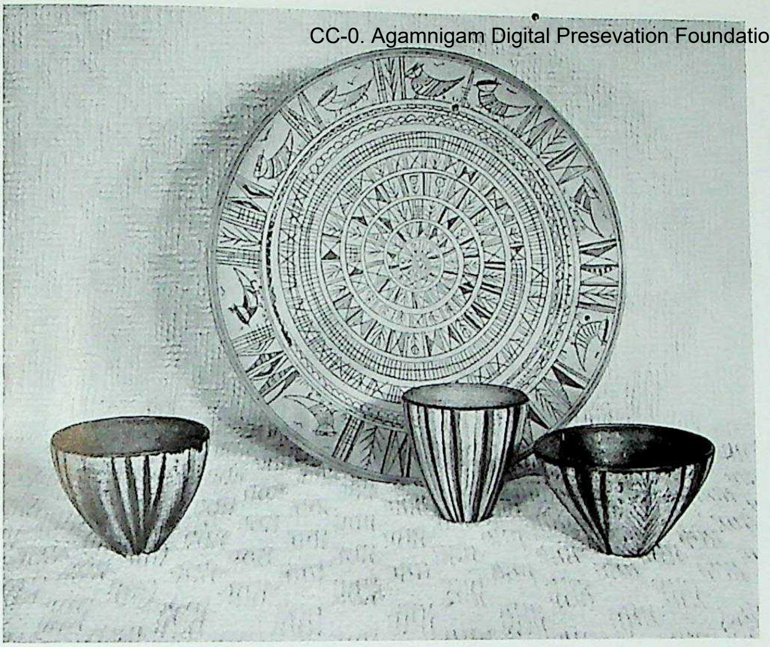




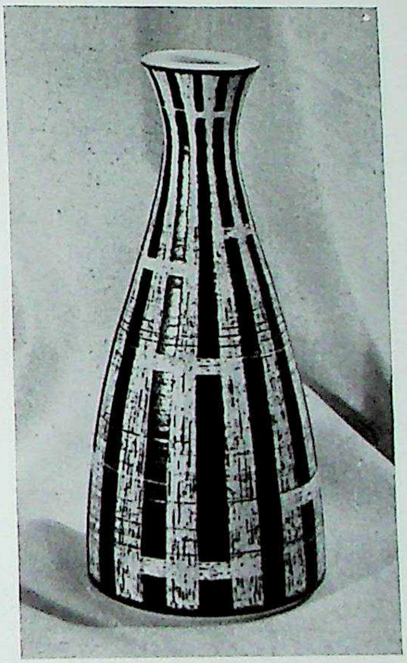
ABOVE: One-of-a-kind hand-decorated stoneware. Tall vase, bluish/grey; large pot, brownish/violet with grey cover; small pots, yellow/green. Height of vase 12 inches. Designer: Hertha Bengtson. Made by AB Rörstrands Porslinsfabriker (SWEDEN)



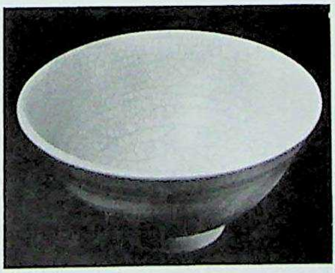
LEFT: Salad bowls and vase in white porcelain. Vase, 11¾ inches high; bowls, 5 to 8½ inches diameter. Designed and made by Porzellanfabrik Langenthal AG (SWITZERLAND)



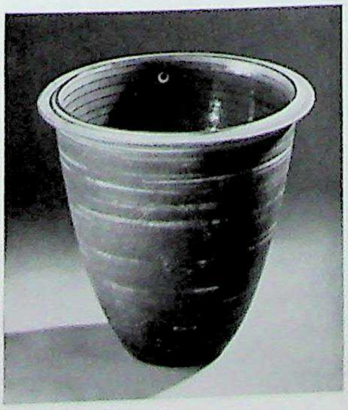
ABOVE: High-fired earthenware: chartreuse-green matt glaze plate, mulberry-brown inlaid decoration; diameter 16 inches. Matt glaze earth colour bowls, decoration yellow/green, yellow/ochre, mulberry/earth pink; 4, 6, and 7 inches. Designed and made by Nancy Wickham Boyd. For The Vermont Workshop (USA)

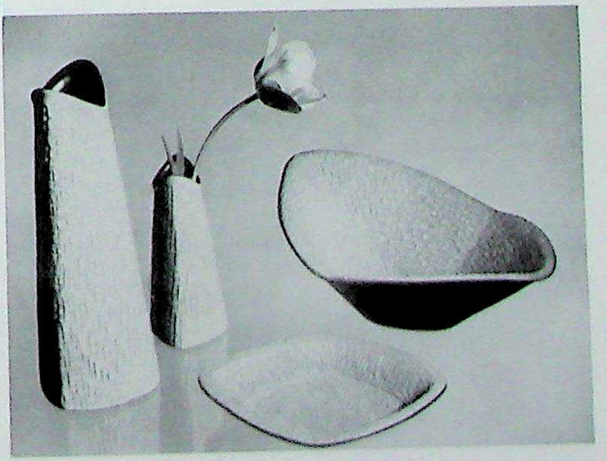


ABOVE: Bottle-shaped pot of coarse clay body with black and white sgraffito decoration. About 10 inches. Designed and made by Irwin Hoyland (GB)



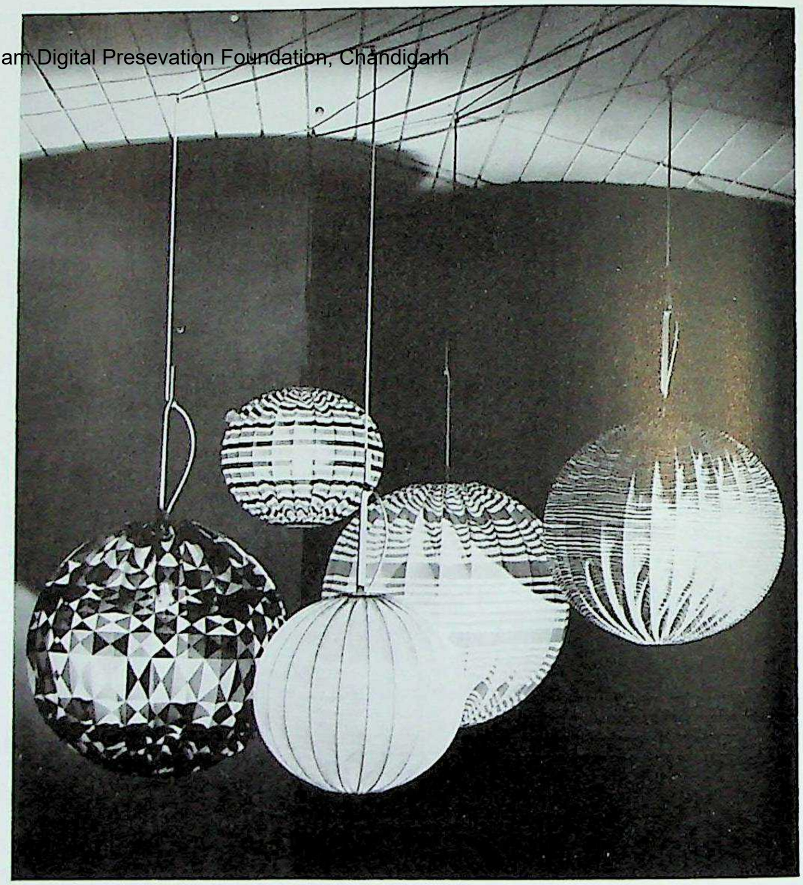
ABOVE: Stoneware bowl, white feldspathic glaze with heavy crackle; diameter 9 inches. Designed and made by F. G. Cooper, MSIA (GB). BELOW: Dark brown stoneware pot, sgraffito exterior decoration, interior glazed turquoise; 12 inches. Designer: Nils Kähler. Makers: A/S Herman A. Kähler (DENMARK)





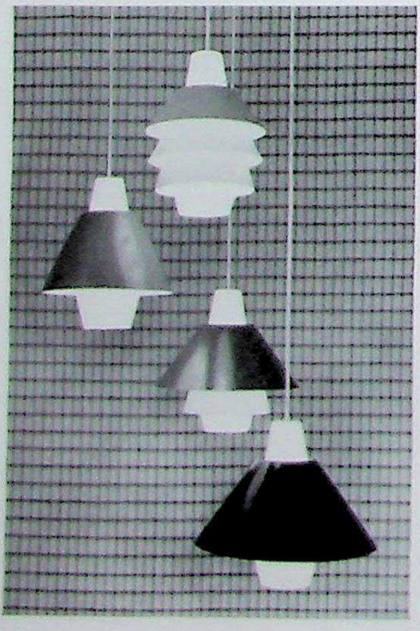
Earthenware: yellow glaze, vertical and horizontal scratched linear pattern, black contrast glaze. Vases, 5½ and 10 inches; bowl 11¾ inches overall, dish 7½ inches. Designer: Hjördis Oldfors. Made by The Upsala-Ekeby Group, Ekebybruk (SWEDEN)

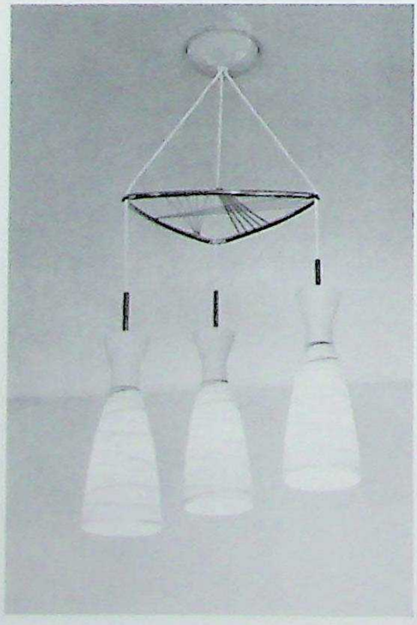
LIGHTING



BELOW: *Terrazze* pendants in opal glass; single or tiered aluminium shades lacquered black, orange, or red. Designer: Jørn Utzon. Makers: A/S Nordisk Solar Co. (DENMARK)

ABOVE: Wire frame globe pendants, 19½ to 27 inches diameter, printed textile shades; suspension details in maple. Designers and makers: Hans-Agne Jakobsson AB (SWEDEN). BELOW: Triple pendant of adjustable multicolour art glass shades with brass accents; the white plastic suspension cord runs through a brass divider with inner rods in correlated colours. Custom made in Denmark for Raymor (USA)





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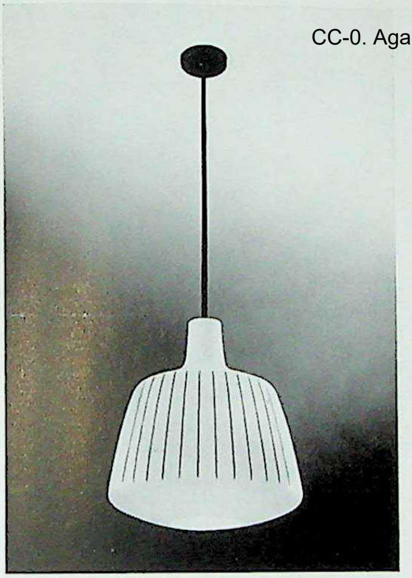
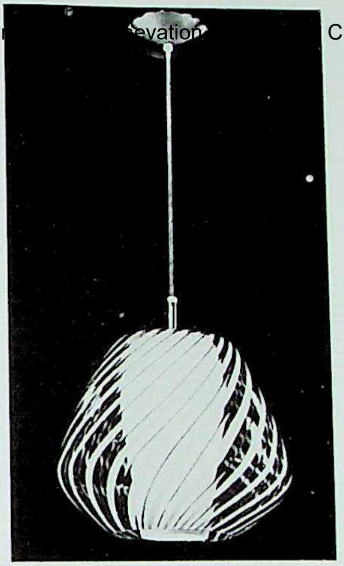
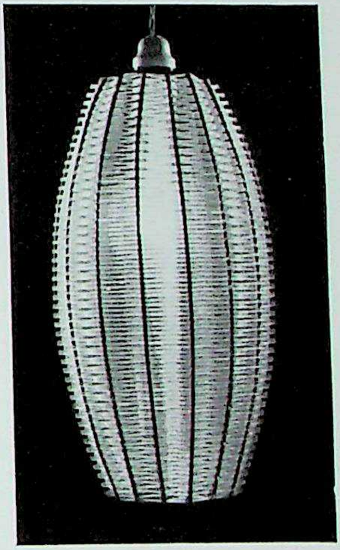


ABOVE: *Mondolite* pendant, white satin finish opal glass shade, black and yellow line decoration; suspension, satin black finish, or polished brass. Designers and makers: Troughton & Young (Lighting) Ltd (GB)

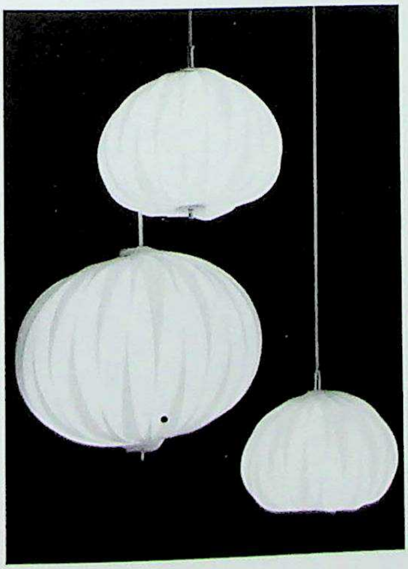


ABOVE: Glass-in-glass ceiling pendant, opal inner cylinder, clear glass outer shade with etched swirl and fine mauve line decoration. From the *Capri* collection by Lightolier Inc. (USA)

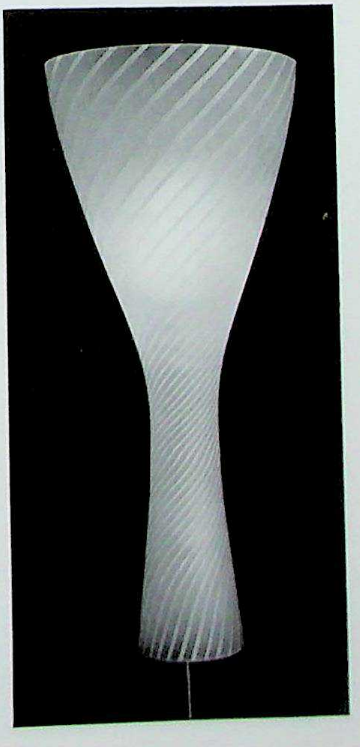
BELOW: Pendant shade, hand-woven in plastic monofilament on plastic coated wire frame. Colours: clear on red or yellow frame; all red, all yellow. Designer: Desmond Sawyer, LSIA. Makers: Desmond Sawyer Designs Ltd (GB)

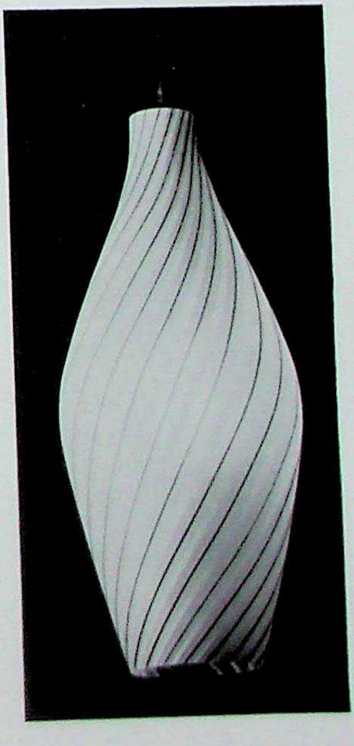


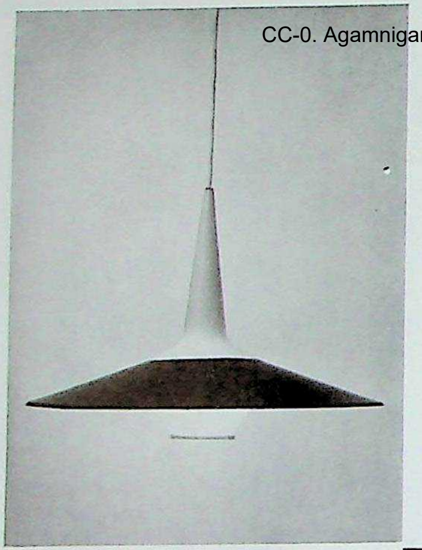
BELOW RIGHT: *Granada* pendant in clear glass with white and violet stripes, inside sand-blasted. BELOW: Wall bracket *Parma* clear glass shade with matt white stripes. Both are designed by A. F. Gangkofner. Made by Peill & & Putzler GmbH (GERMANY)

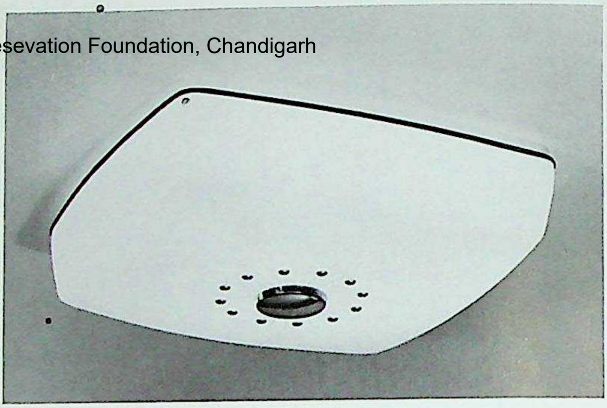


ABOVE: Pendants with globe shades of white plastic ribbon. Designer: Antti Nurmesniemi. Made by Artek (FINLAND)



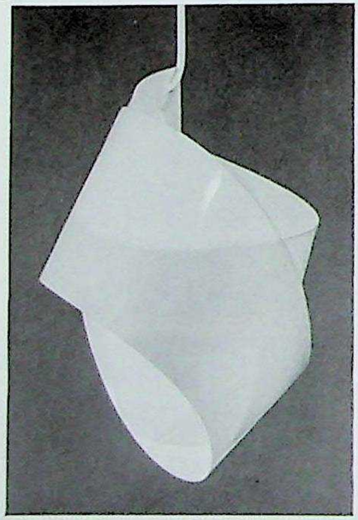




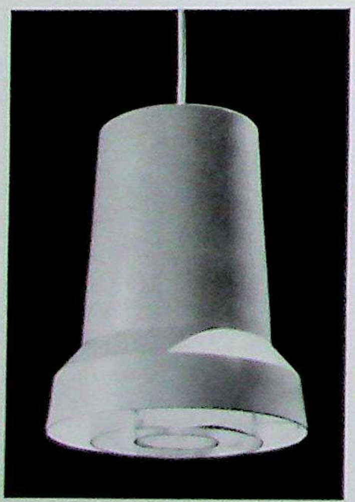


ABOVE: Ceiling fitting with white or champagne Perspex bowl and polished brass ornament. Designed and made by the General Electric Co. Ltd (GB)

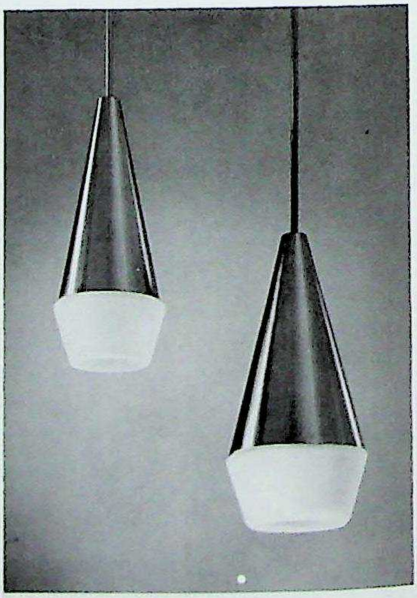
ABOVE: Pendant globe in plastic with lacquered metal shade. Designer: Bertil Roos. Made by Livoflex GmbH (SWITZERLAND)



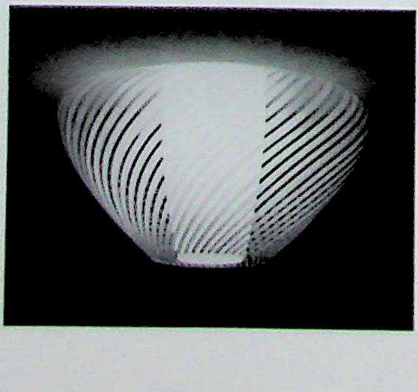
BELOW: *Orno* pendant for diffused lighting, brass-finish sprayed aluminium shade. Designer: Lisa Johansson-Pape. Made by O/Y Stockmann AB (FINLAND)



ABOVE: Pendant shade of twisted plast strip about 12 inches wide. Designer: Hans Bergström. Made by Ateljé Lyktan AB (SWEDEN)

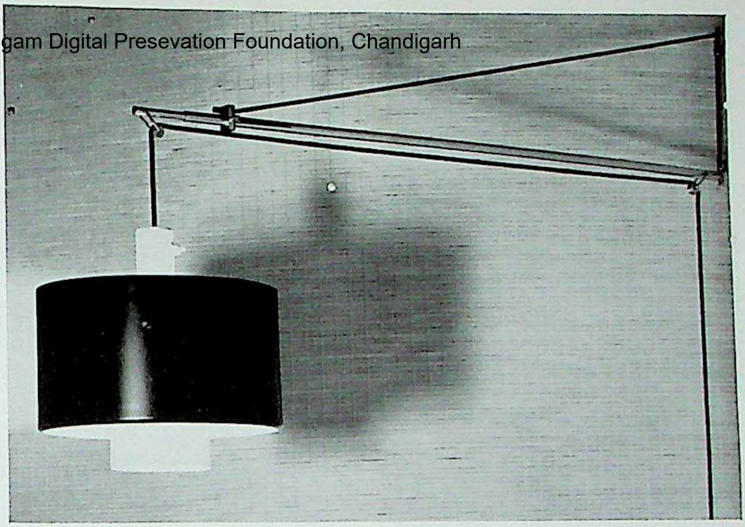


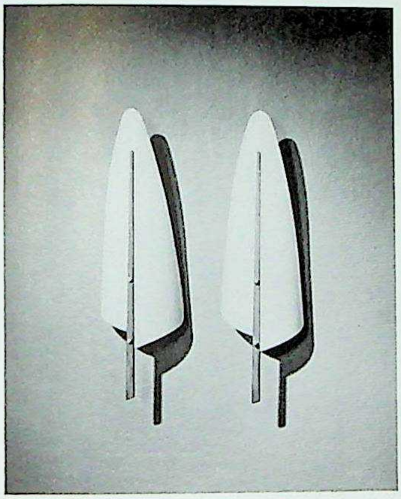
ABOVE: Pendants in satin brass with satin etched opal glass diffuser; the bulb is adjustable to change the light distribution. Designer: Birger Dahl. Made by Sønnico (NORWAY)



LEFT: Ceiling fitting *Toledo*: clear glass shade with striped decoration embodied in the glass; opal glass inner diffuser. Designer: A. F. Gangkofner. Made by Peill & Putzler GmbH (GERMANY)

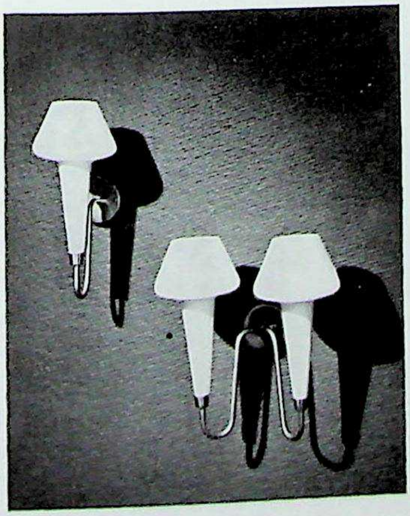
RIGHT: Wall lamp on extensible swivel arm in polished brass; white and black lacquered aluminium reflector on pulley slide fitting. Designed and made by Stilnovo s.r.l. (ITALY)

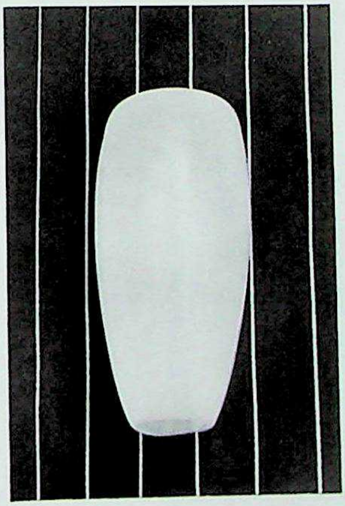




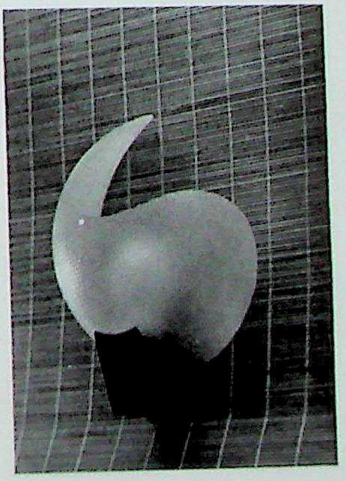
ABOVE: Wall lamps for use with candelabra bulb; white or yellow Bonoplex glass shade, polished oak detail. Designers and makers: Hans-Agne Jakobsson AB (SWEDEN)

BELOW: Single and twin-bracket wall lamps on polished brass mount; matt white glass shades. Designers and makers: Hans-Agne Jakobsson AB (SWEDEN)

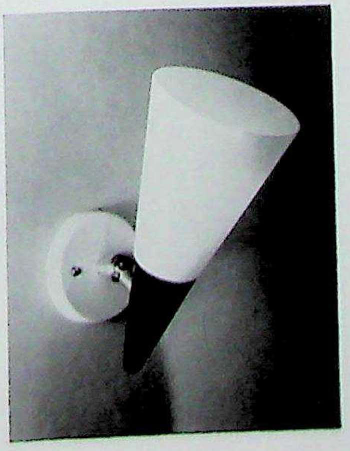




LEFT: White pinspot Perspex wall light. It is clipped to a metal mount and can be inverted. Designed and made by Troughton & Young (Lighting) Ltd (GB)

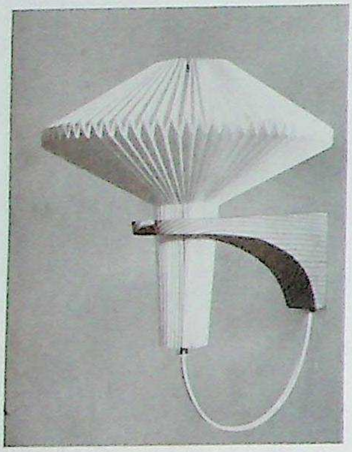


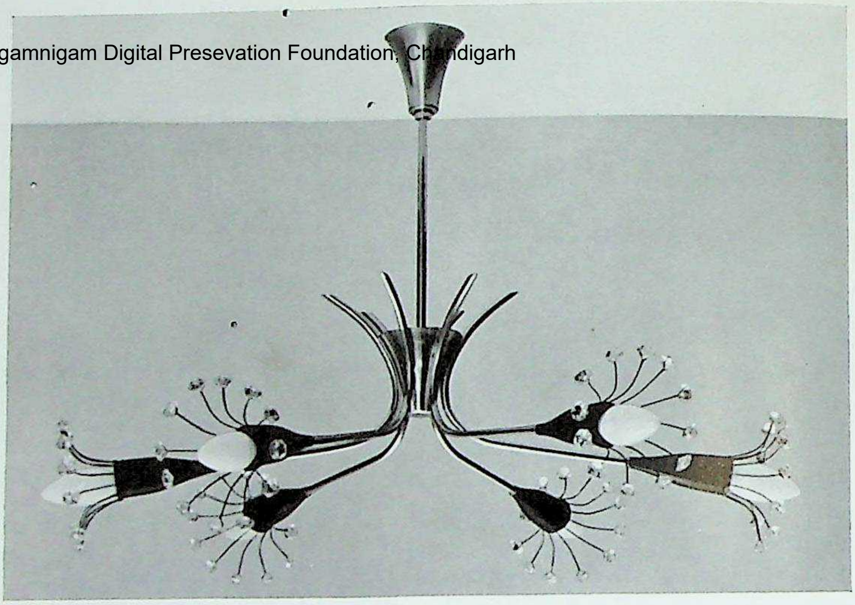
ABOVE: Wall bracket with cupped shade in white Plexiglass on bronze mount. Designed and made by Ilum (ARGENTINA)



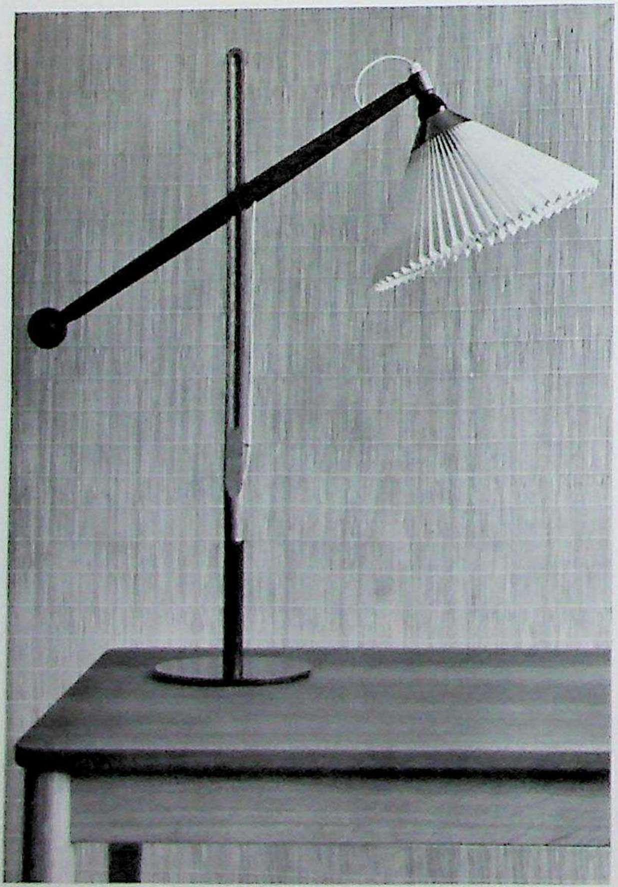
Adjustable wall bracket from the *Harlequin* range. Satin finish white flashed opal glass shade; also available with metal reflector in black, white, or four colours; or decorated glass. Designed and made by Troughton & Young (Lighting) Ltd (GB)

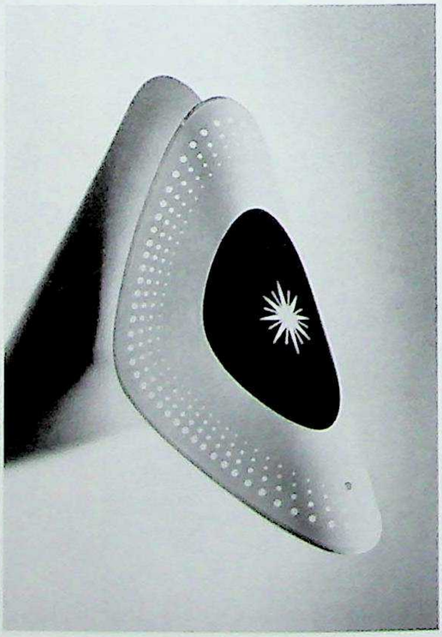
BELOW: Wall lamp on oak or Oregon pine bracket, pleated plastic shade. Designer: Wilhelm Wohlert. Made by Le Klint (DENMARK)





ABOVE: Pendant in polished brass with cut crystal bead decoration to the cupped candle bulbs. Designer: Rudolf Hollman. Made by Oswald Hollman Ltd (GB)





ABOVE: Wall fitting intended for use where a normal bracket is not available; shield shade in card, decorated in red and black. Designed and made by The General Electric Co. Ltd (GB)

LEFT: Table lamp with adjustable bar mounted on smoked oak support and black-lacquered metal base; pleated shade in plastic-coated paper. Designer: Wilhelm Wohlert. Made by Le Klint (DENMARK)

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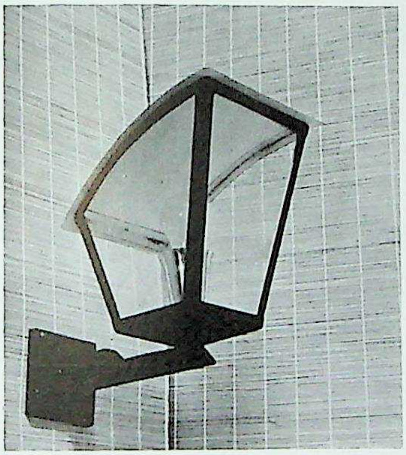
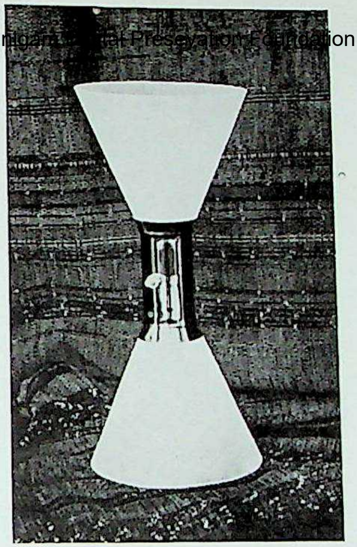
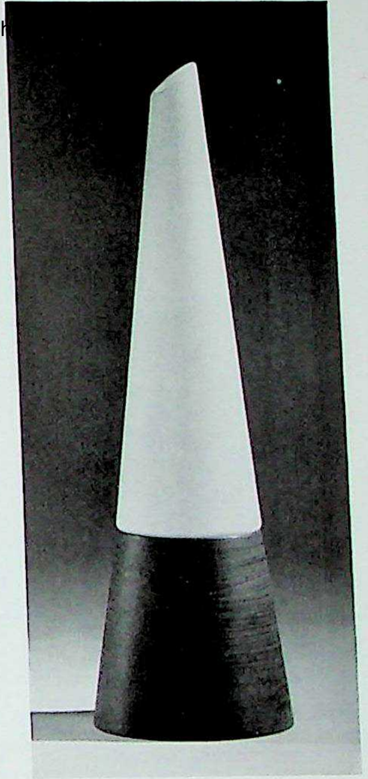


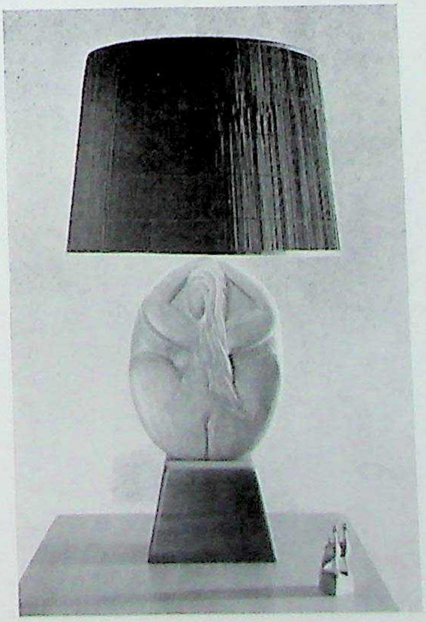
ABOVE: Black iron bracket lantern with glass sides and white-painted bronze reflector. Designed and made by Ilum (ARGENTINA)



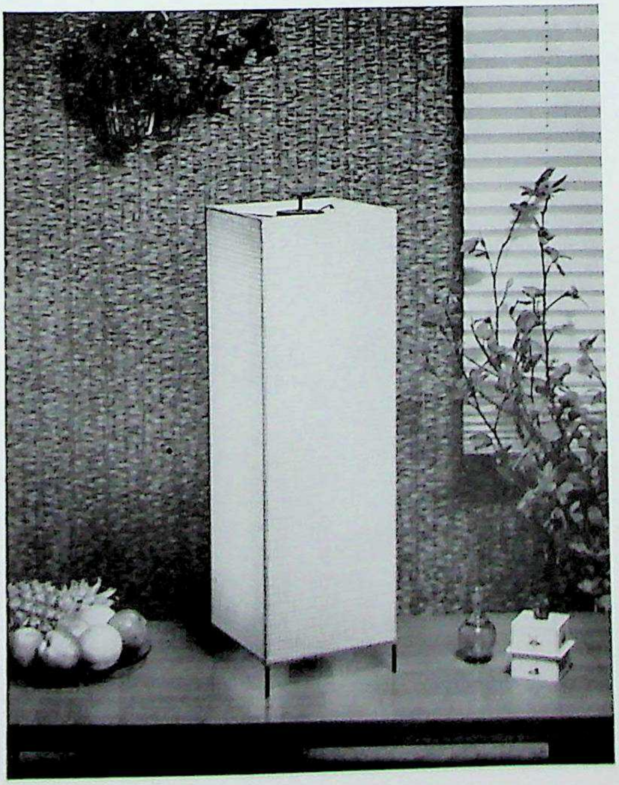
ABOVE: Double cone bedside light of frosted glass with polished brass waist. 17½ inches high. Designed by Adams, s.r.l. Made by Ilum (ARGENTINA)



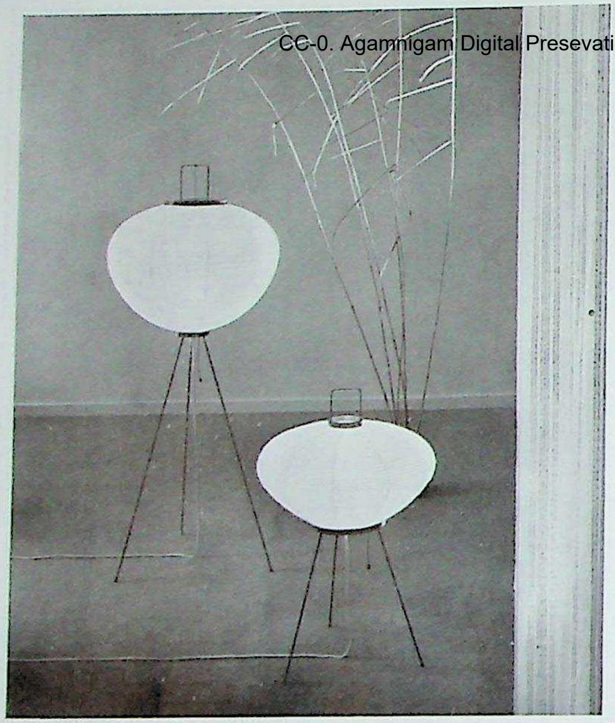
RIGHT: Table lamp on base of Siam teak, white opal Swedish glass shade. Designer: Sven Aage Holm Sørensen. Made by Holm Sørensen & Co. (DENMARK)

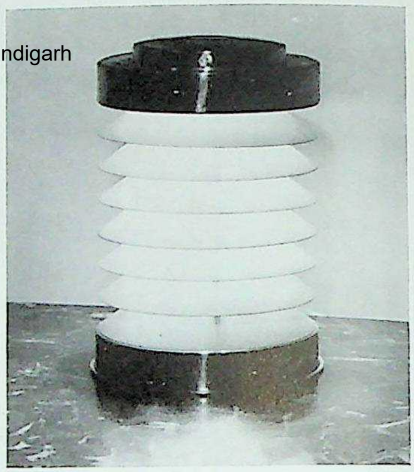


ABOVE: Table lamp on carved oak base mounted on mahogany plinth; dark brown matchstick shade. Designed and made by Nicholas Mocharniuk ('Nimo') (USA)



LEFT: Plastic coated linen box frame pillar light, 24 inches high, enclosing two 40-watt fluorescent tubes. Designer: John Reid, MSIA. Made by Thorn Electrical Industries Ltd (GB)



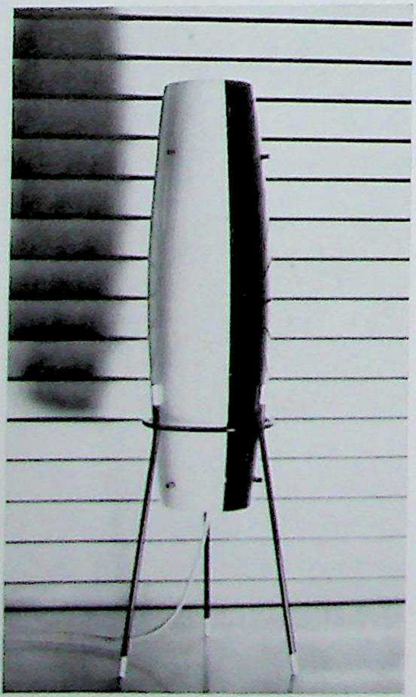


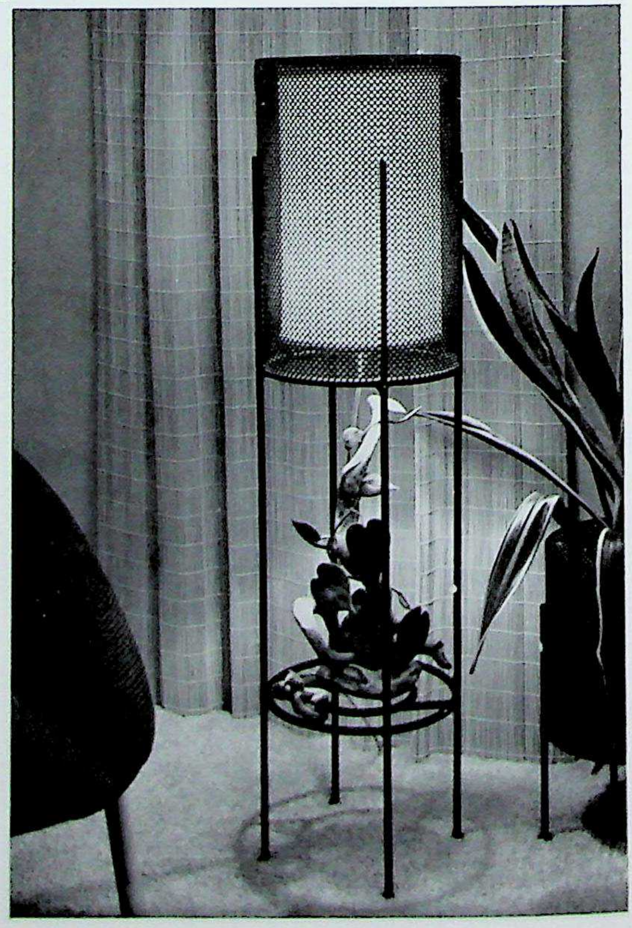
ABOVE: Table lamp in white glass with copper base and top. Designed and made by Solec (FRANCE)

LEFT: Floor lamps on black tubular steel tripod base with spun plastic globes over wire frame. Designed by Isamo Nouguchi (JAPAN). For Gösta Westerberg AB (SWEDEN)

RIGHT: Standard lamp with black perforated metal shade set on an iron stand; white fibreglass inner diffuser. Designer: John Crichton. Made by H. J. Murray (NEW ZEALAND)

BELOW: Table lamp in white and black Plexiglass mounted on black oxidised brass stand. Designed and made by Stilnovo, s.r.l. (ITALY)





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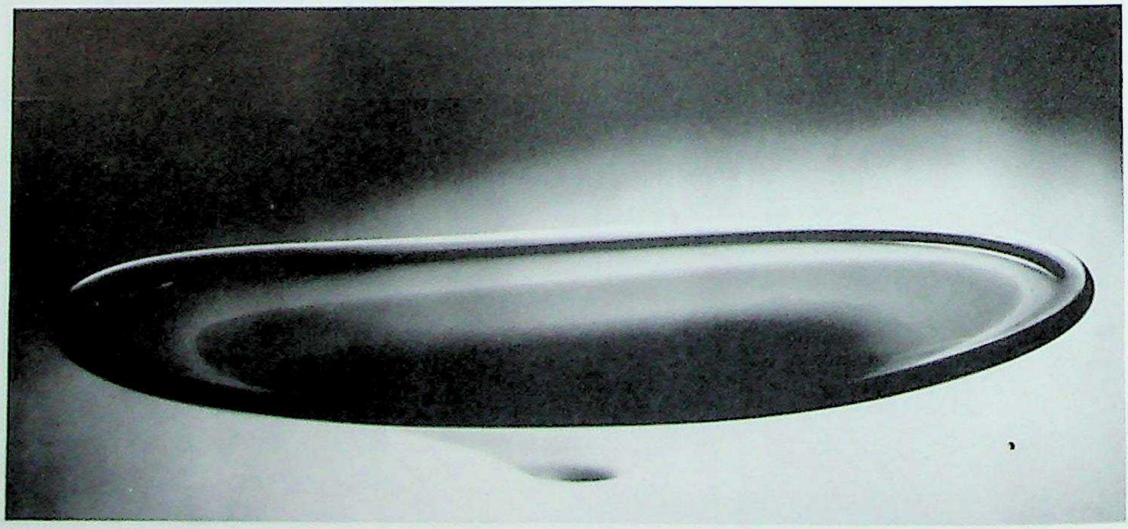

Photo: Beata Bergström

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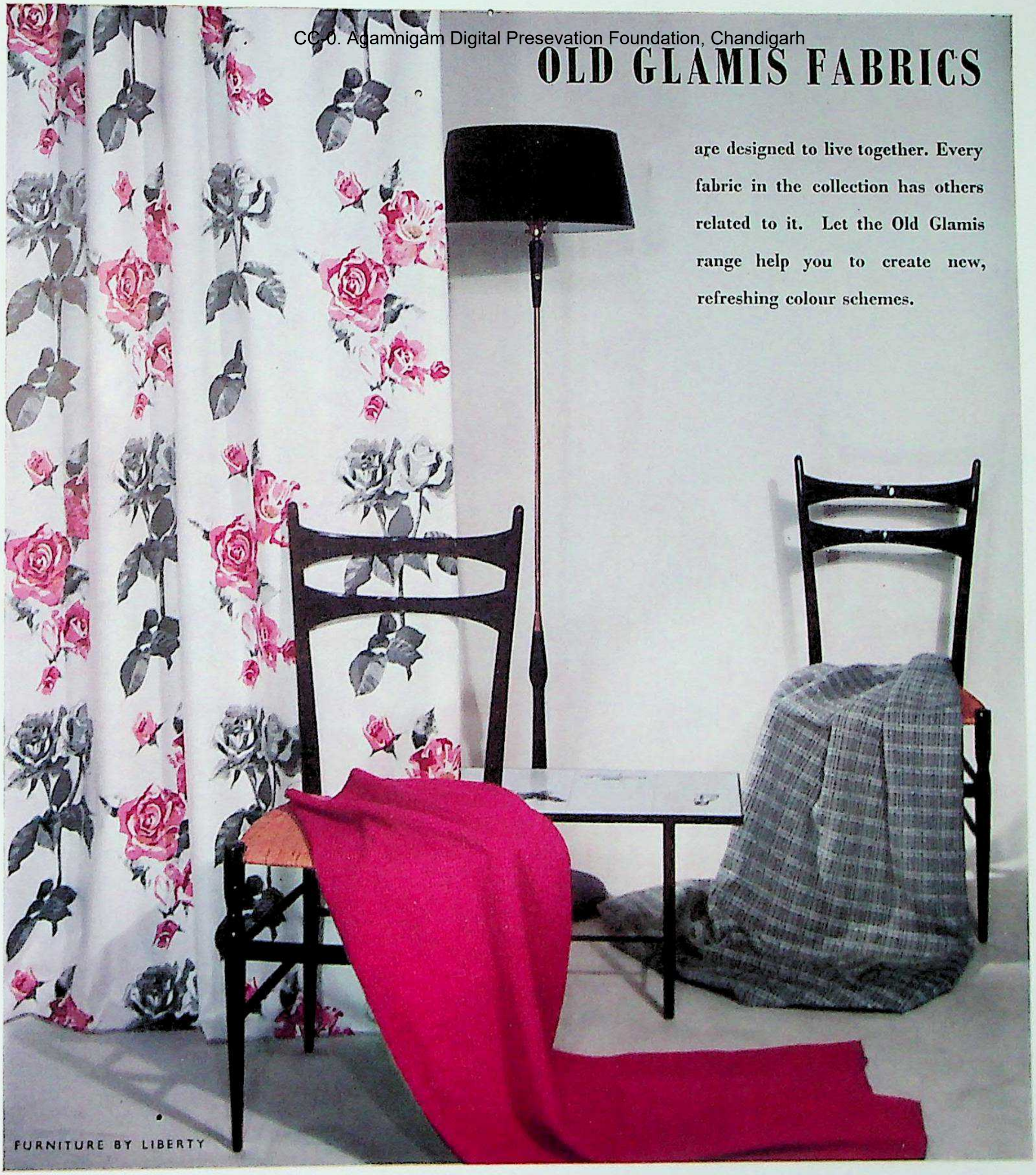

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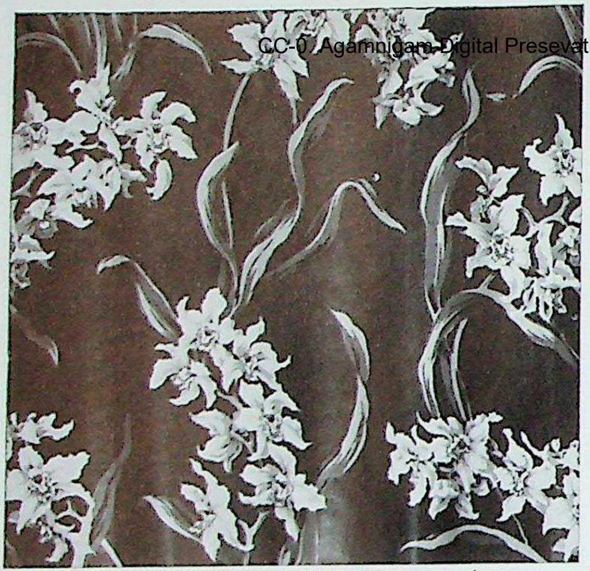
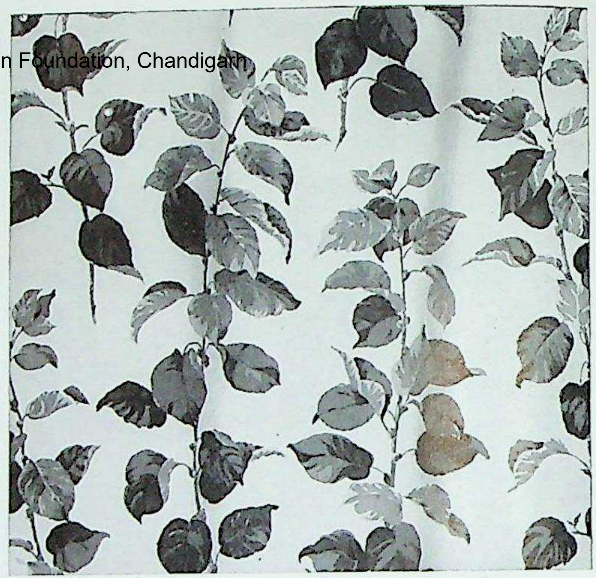


4408 *EG* 50" *Everglaze chintz in various colours*



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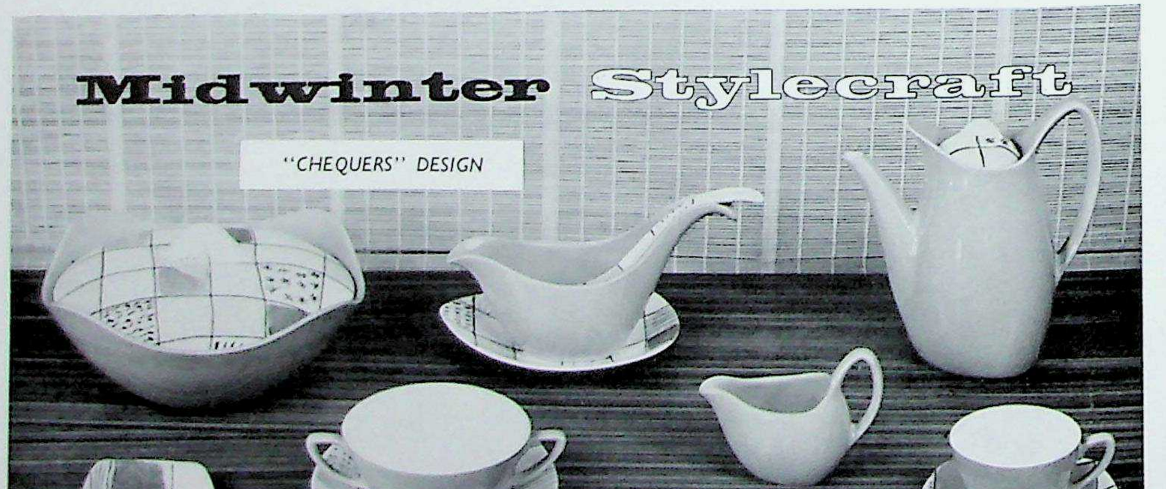
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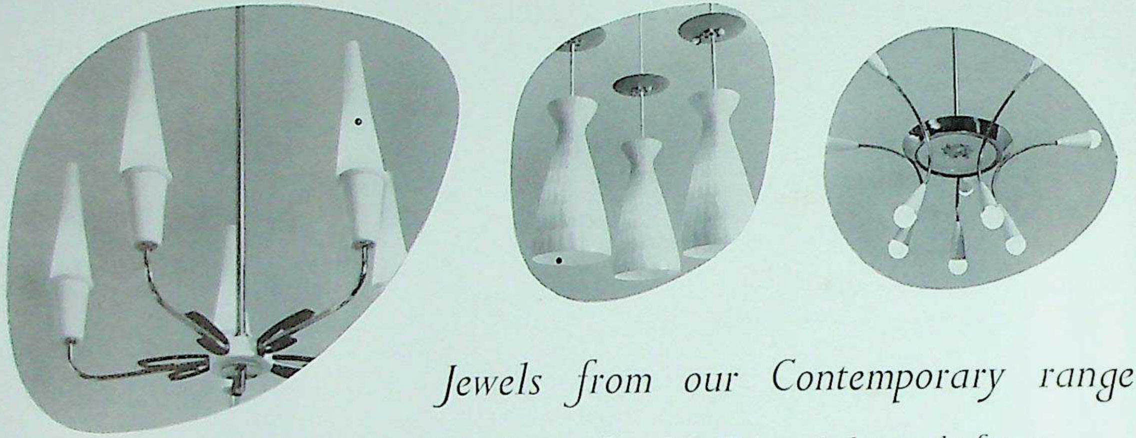

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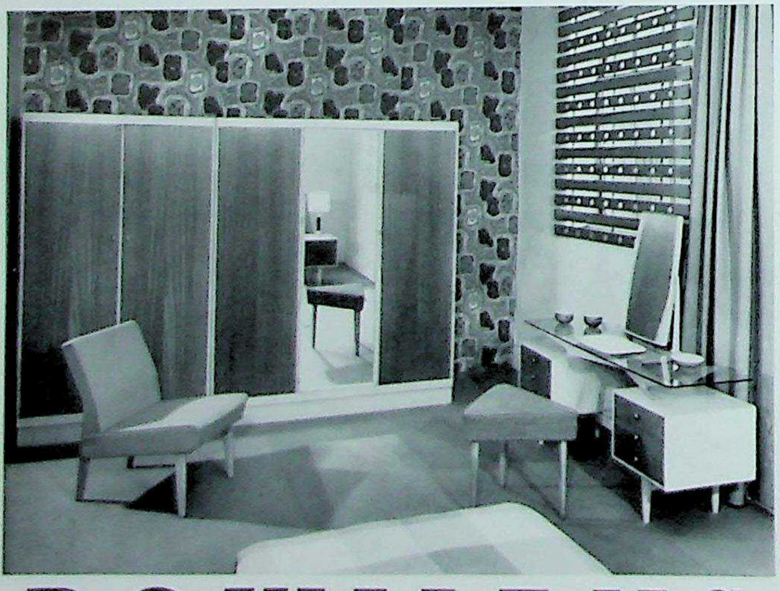

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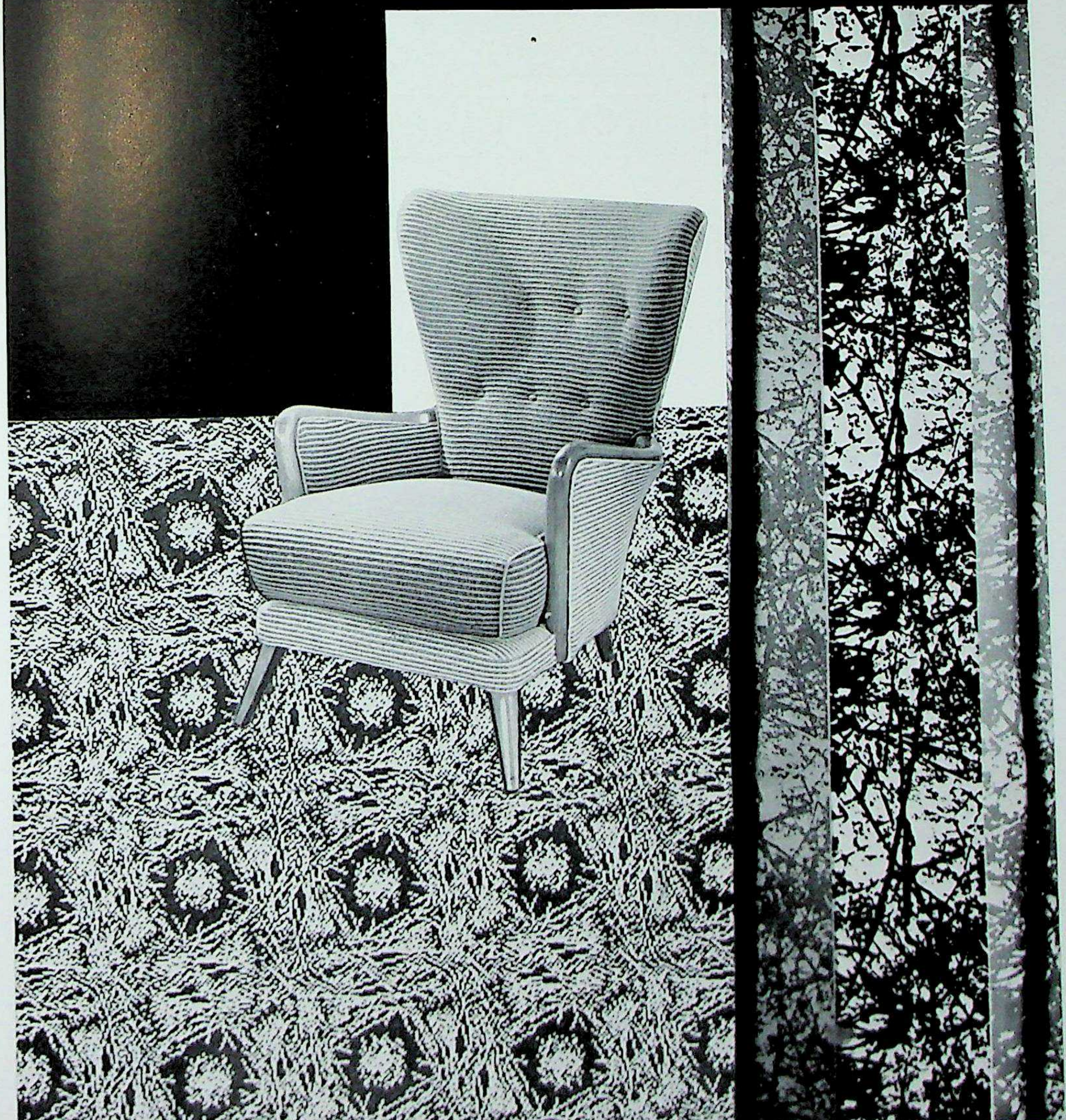

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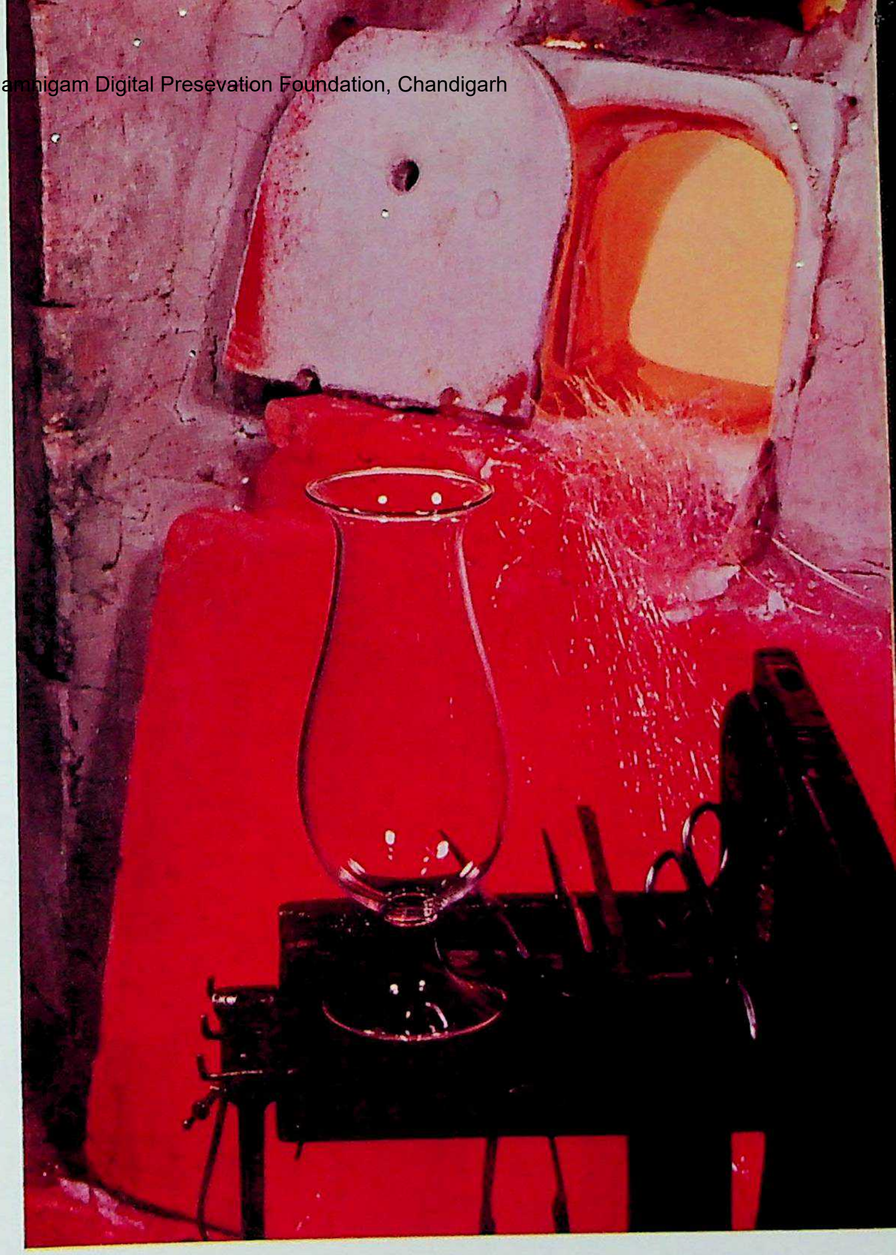

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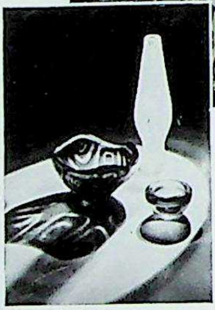

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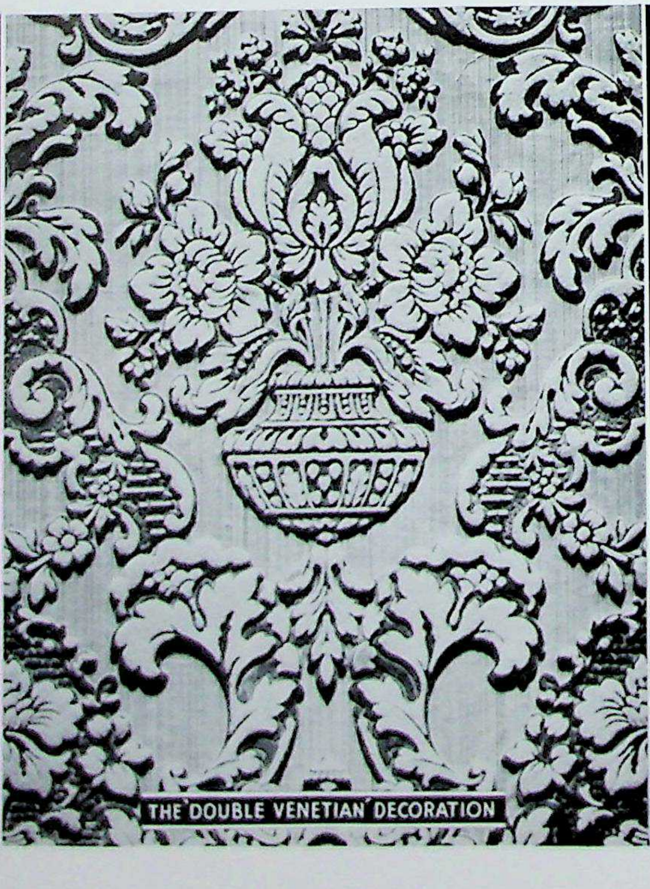

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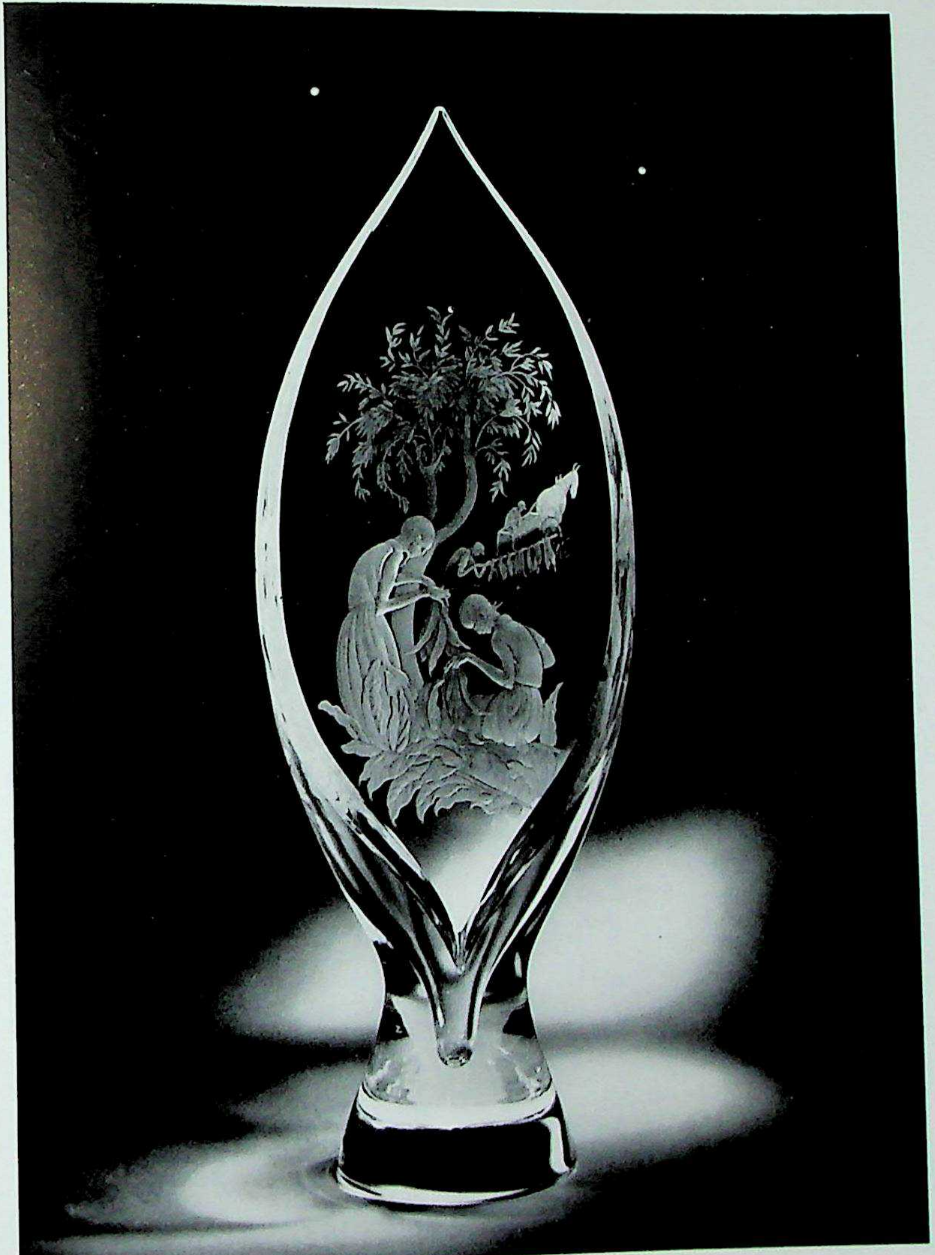

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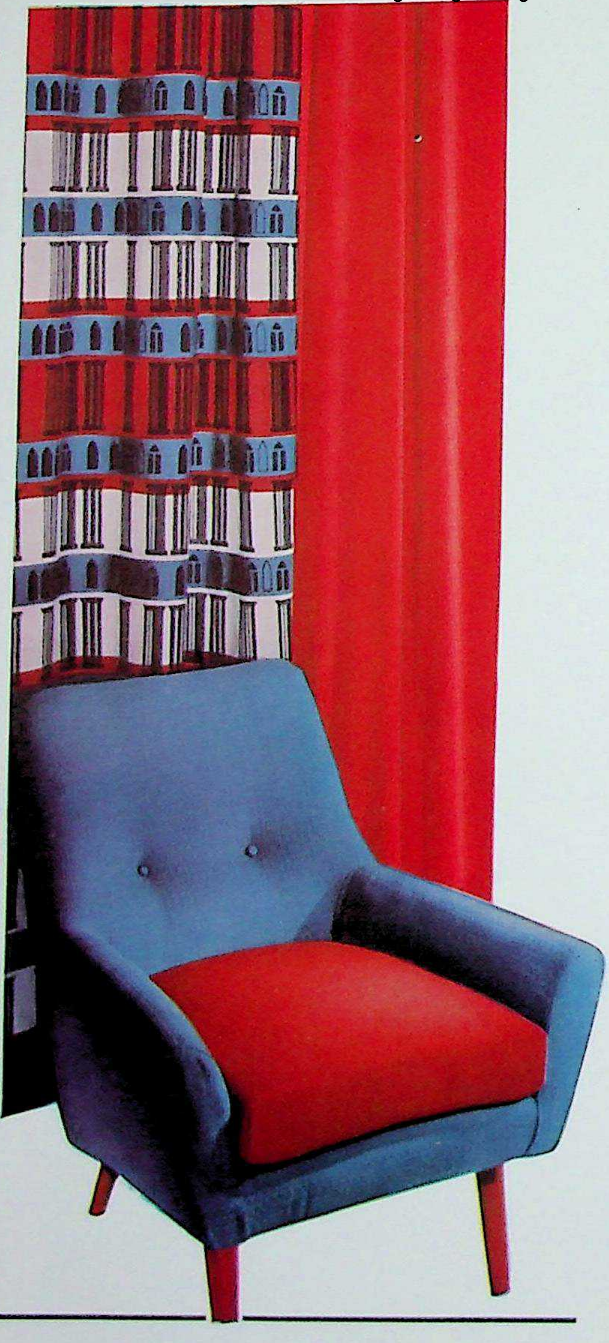

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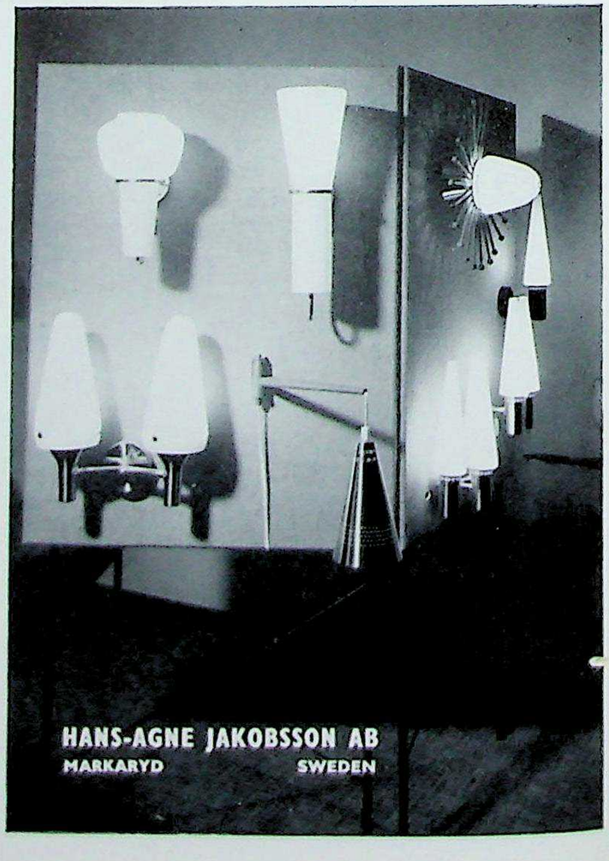

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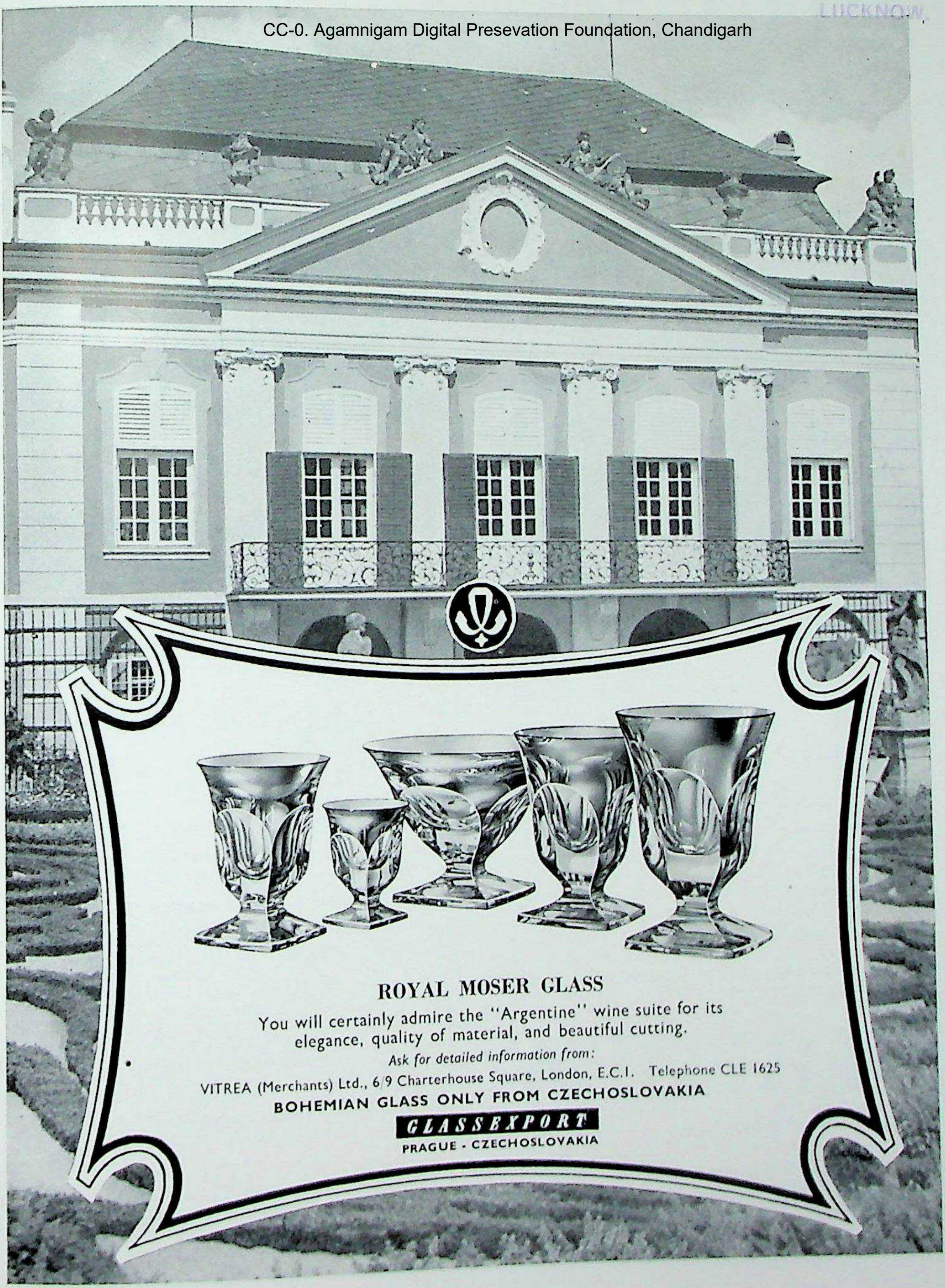

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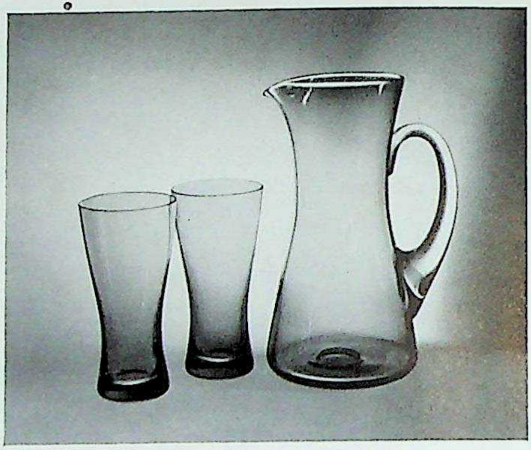

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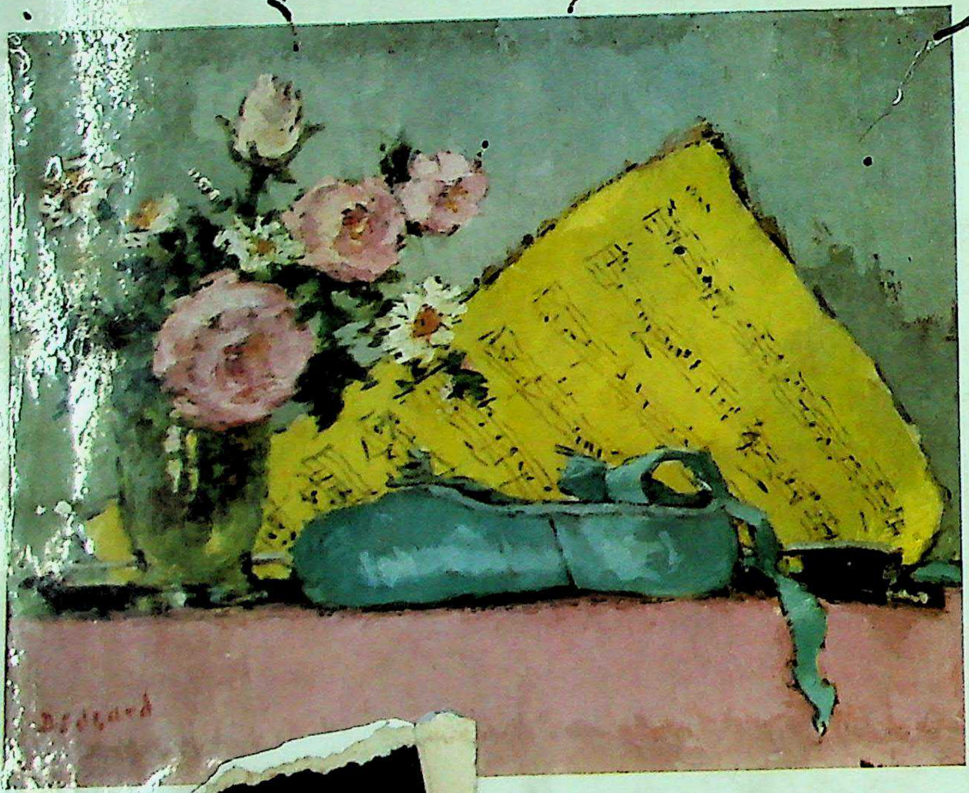

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